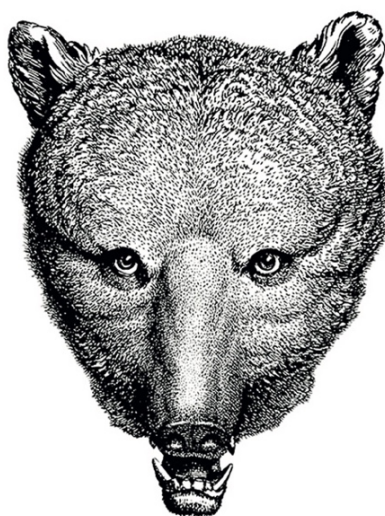


An intricate architectural illustration of a museum entrance. The central archway is topped by a pediment containing a relief of two lions and a figure. The arch is flanked by large Egyptian statues of men in traditional attire, standing on tall columns. Above the entrance, the words 'MUSEUM. PIUM.' are inscribed. The central doorway reveals a view into a grand interior hall with a vaulted ceiling, domes, and classical statues.

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Front Cover: detail of item no. 3 – Museo Pio-Clementino.

Back Cover: detail of item no. 14 – L'Alhambra.

P. IVA (VAT No.) IT11119040969

C. F. RSOFRC87M19G752V

PEC orsifederico@pec.it



## A MAGNIFICENT WORK SHOWING DUVILLERS'S GARDEN DESIGNS

### 1. DUVILLERS, François Joseph. *Les Parcs et Jardins...* *Première Partie.*

Paris, chez l'auteur, 1871.

€2400

FIRST EDITION. Large folio (51x35cm). viii, 80 pp., illustrated with 40 engraved plates. Printed on strong paper, sporadic minimal foxing. Bound in elegant contemporary half brown morocco and marbled paper, gilt lettering and decorations to spine. An excellent copy.

*A spectacular record of Belgian architect Duviller's work as a garden and landscape designer, with forty engraved plates. The plans, ranging in date from the 1830s to the 1860s, include sections; also included are schemes for restorations of gardens by Le Notre. This volume is the "Première Partie," a second volume was published in 1878.*

## SPLENDID PLATES: THE BEST GRAPHIC ILLUSTRATIONS OF ST. PETER'S BASILICA.





**2. COSTAGUTI, Giovanni Battista.** *Architettura della Basilica Di S. Pietro in Vaticano. Opera di Bramante Lazzari, Michel'Angelo Bonarota, Carlo Maderni, e altri famosi Architetti.*

Rome, Nella Stamperia della Reverenda Camera Apostolica, 1684.

€6000

Large folio (49x40cm). XVII pp. and 30 numbered plates, mostly double-paged; with an initial engraved frontispiece showing the half title within an elaborate architectural frame topped by the arms of Paul V and two final unnumbered plates, the last one being a portrait of Pope Paul III Farnese. Historiated and floriated initials, head and tail pieces. Occasional mild marginal foxing. Late C19th quarter brown cloth and pasteboard, some chipping at the corners and extremities of the covers. All edges sprinkled. A wide-margined copy. Very good.

*Originally published in 1620, this is the second edition. The magnificent plates, which are not at all worn impressions, but rich and dark, are by Martino Ferrobosco. They give important documentation for the early Christian Basilica of Constantine and for the subsequent building on the same site, the present-day Saint Peter's. The plates include designs for the dome and other parts of the building which were not executed as shown or were subsequently altered. Because this issue has the text ("Dichiarazione"), it is "the definitive edition of the collection of engravings, among the best graphic illustrations of the basilica..." (Millard, Italian, with an excellent note). See also BAL, Early printed books, 1053 (imperfect copy but excellent note). A major primary source for the architectural history of St. Peter's and a most elegant baroque illustrated book.*

Rossetti 2036; BAL RIBA 1053; Cicognara 3690; Kissner Catalogue 139.

NOT EVEN A SINGLE SPOT BY FOXING OR SOILING - INTERNALLY PRISTINE.

**3. VISCONTI, Giambattista and Ennio Quirino.** *Il Museo Pio-Clementino descritto da Giambattista Visconti... Tomo primo [-sesto].*

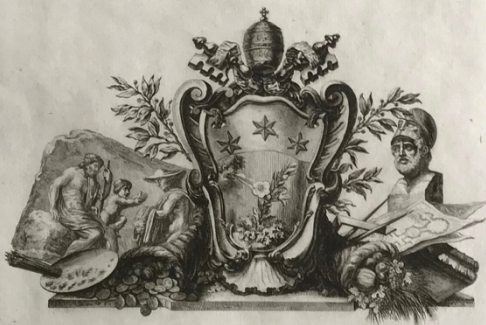
Rome, Da Ludovico Mirri, 1782-1792.

€6500

FIRST EDITION. Large folio (59x42cm). 6 vols (of 7), with 6 engraved titles, 6 portraits of the dedicatee Pius VI. Pagination: x, 102; x, 112; x, 83; xii, 107; viii, 90; xiv, 94. Numbered and lettered plates: Vol. I: 54 plates (1-52, A and B); Vol. II: 54 plates (1-52, A and B); Vol. III: 53 plates (1-50, A B and C); Vol. IV: 47 plates (1-45, A and B); Vol. V: 48 plates (1-45, A, B and C); Vol. VI: 63 plates (1-61, A and B). Thus, 319 numbered and lettered plates and a total of 335 plates including the 6 engraved titles, 6 portraits, 1 table facing p. 76, and the 3 additional plates bound in or after the prefaces, one of which is a large folding plan of the museum. Each item described in the text has its matching illustration. Complete. Contemporary quarter sheep skin and marbled paper over pasteboard, gilt decorations and letterings over black leather labels. Wear and chipping to cover edges and spine caps. All edges decorated in red. An extremely clean copy, as if it was never opened. Internally very fine, with beautifully fresh and bright illustrations.



IL MUSEO  
PIO-CLEMENTINO  
DESCRITTO DA GIAMBATTISTA VISCONTI  
PREFETTO DELLE ANTICHITA DI ROMA  
TOMO PRIMO  
DEDICATO  
ALLA SANTITA DI NOSTRO SIGNORE  
PIO SESTO  
PONTEFICE MASSIMO



DA LUDOVICO MIRRI  
MERCANTE DI QUADRI - INCONTRO IL PALAZZO BERNINI  
IN ROMA MDCCLXXXII  
CON PRIVILEGIO PONTIFICIO

*The first six volumes of this tremendous work, which is really enormous in size and weight, were published throughout a 10-year period (1782-1792). The seventh volume appeared only in 1807, about 15 years later, and contained a supplementary collection of miscellaneous items kept in the Museo Pio e Clementino.*

*The plates show ancient statues of Greek and Roman gods and goddesses (Vols I-III), bas-reliefs including sarcophagi (Vols IV-V), and busts of mythological and historical persons, like philosophers, rulers &c. (Vol. 6). In Vols I-III additional plates, sometimes referred to as frontispieces (though here bound in or after the prefaces), show parts of the museum itself designed by Michel Angelo Simonetti - in Vol. I a large folding plan, in Vols. II and III stunning interior views. Some sets were probably not meant to include these additional plates, while others seem to include even a fourth additional plate in Vol. IV. The collection included some of the most celebrated ancient Greek and Roman sculpture in Rome - housed in galleries commissioned for it by Pope Clement XIV in 1770 and extended by Popes Pius VI and Pius VII. Many of its most admired works were removed by Napoleon Bonaparte*

*in 1797 under the terms of the Treaty of Tolentino - which occasioned the Pasquinade, "Tutti i Francesi sono ladri. - Non tutti, ma Buona Parte". But most of these works were returned after the Congress of Vienna in 1815.*

*The dedication portrait of Pius VI in Volumes I-VI is signed as engraved by Alessandro Mochetti. The general plan of the museum printed in Volume I is signed as by Simonetti and engraved by Marco Carloni. The frontispiece of Volume II is signed as drawn by Vincenzo Dolcibene and Leandro Ricci and engraved by Giuseppe Perini and Domenico Pronti; that of Vol. III, as drawn by Pietro Felix and engraved by Pronti. All other numbered and lettered plates in Volumes I-VI are signed by draughtsmen and engravers. The draughtsmen were Vincenzo Pacetti, Ricciolini, F. Smugliewicz, M. Carloni,*





*T. Matteini, V. Dolcibene, Stefano Tofanelli, Camporesi, L. Rocchegiani, Camoncini, Steph. Piale, Leandro Ricci, L. Corazzari, A. Cecchi, L. Agricola, Franc. Staccoli, Ant. Corsi, Agos. Tofanelli, Franc. Eustachi, G.B. Torisi, D. Del Frate, Arc. Migliarini, F. Giangiacomo, F. Pistrucci, Ferd. Mori, F. Cecchi, A. Pozzi, G. Cavicchioli, C. Camilli. The engravers were M. Carloni, Luigi Cunego, Giacomo Bossi, Alessandro Muchetti, Girolamo Carattoni, Domenico Pronti, Antonio Gregori, Giuseppe Perini, Stefno. Coppa, Franco Pozzi, Ant. Cap(p)ellan, Domenico Tanti, Cristoforo Silvestrini, Camillo Tinti, F. Morel, M. Tinti, Gio. Folo, Gugl. Morghen, Fontana, Franc. Cechini, Franco. Rastaini, L. Rocchegiani, P. Ghigi, Ang. Testa, Gio. Bruno, Domin. Cunego, P. Bettilini, G.B. Lionetti, D. Marchetti, G. d'Este, L. Fabbri, P. Savorelli, G. Balestra, Ant. Banzo, F. Faccenda.*



Cicognara 3467: "Dopo il 6 volume, che uscì nel 1792, stette quest'opera sospesa, finché non comparve nel 1807 un settimo volume dedicato al papa Chiaramonti contenente le miscellanee del Museo Pio Clementino, descritto dallo stesso Ennio Quirino... Può dirsi esser questa l'opera più grandiosa di antichità illustrate che abbiamo."





AMORE

*Trovato alle Centocelle nella Via Labicana*



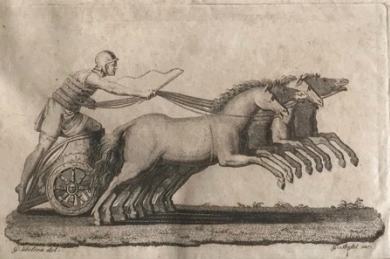
4. **BIANCONI, Giovanni Lodovico.** *Descrizione dei circhi, particolarmente di quello di Caracalla e dei giochi in esso celebrati.*

Rome, Nella Stamperia Pagliarini, 1789.

€1600

DESCRIZIONE  
DEI CIRCHI  
PARTICOLARMENTE DI QUELLO  
DI CARACALLA

- E DEI  
GIUOCHI IN ESSI CELEBRATI  
OPERA POSTUMA DEL CONSIGLIERE  
GIO. LODOVICO BIANCONI  
ORDINATA E PUBLICATA CON NOTE  
DALL' AVVOCATO CARLO FEA  
E CORREDATA  
DI TAVOLE IN RAME E DELLA VERSIONE FRANCESE.



IN ROMA  
NELLA STAMPERIA PAGLIARINI  
MDCCLXXXIX.  
CON LICENZA DE' SUPERIORI.

FIRST EDITION. Large folio (42,5x30,5cm). XXI, CXXX, [2] pp., with 20 large plates, mostly foldout, and several engraved vignettes as head pieces. Text in French and Italian on two columns. Nearly contemporary quarter leather and marbled paper, gilt lettering over red morocco label to spine. All edges sprinkled in blue. Very occasional light foxing. All plates very clean. Overall, an excellent copy.

*This work by art historian and antiquarian Bianconi was published posthumously. It is his most important work, describing what was known until the nineteenth century as the Circus of Caracalla, a complex erected by the emperor Maxentius on the Via Appia in the early fourth century. Second only in size to the Circus Maximus, it is the best preserved in Rome. The work is illustrated with a series of handsome plates by the abbot and architect Angelo Uggeri. The engravings were executed by G. Delena, G. Bossi, A. Uggeri, V. Feoli, F. Barbazza, S. Legnani, G. Garattoni.*

Rossetti 1094; Brunet, I, 848; Cicognara 3619; Olschki 16463.

ACUTE DIAGONAL PERSPECTIVE IN STAGE DESIGN WAS INTRODUCED IN THIS WORK.

5. **GALLI BIBIENA, Ferdinando.** *L'Architettura civile preparata su la geometria, e ridotta alle prospettive. Considerazioni pratiche di Ferdinando Galli Bibiena cittadino bolognese... Dissegnate e descritte in cinque parti.*

Parma, Per Paolo Monti, 1711.

€7200

FIRST EDITION. Large folio (42x28,6cm). [20], 156, [2] pp., with 72 engraved plates. Woodcut initials, head and tail pieces. Woodcut decorative vignette on t-p with the Habsburg imperial double-headed eagle at centre. A large engraved portrait of the author on verso of the sixth leaf from beginning (+<sup>2</sup>). Rebound in C19th quarter cream calf and tree marbled paper. Occasional foxing and soiling along the margins, a few



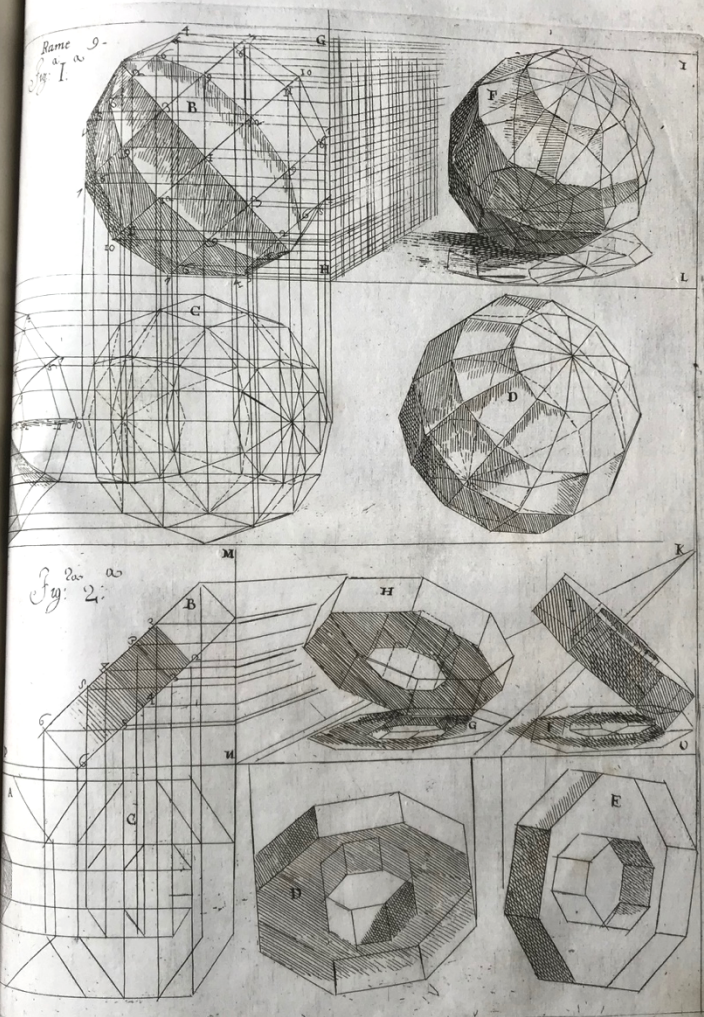
marginal short tears, early scattered ms. notes. Ownership autograph to head of t-p (Ing. Balzaretto). All edges sprinkled. A very good copy.

*The use of acute diagonal perspective in stage design was introduced in this work. In it, Bibiena, the most renowned member of the family noted for their theatre designs and baroque decorations, revolutionized baroque set design and this work had a profound influence on Piranesi. The Architettura is divided into five books: geometry and its application to architecture (six plates); civil architecture in general (thirty-nine plates); perspective (fourteen plates); stage design and set construction (eleven plates); and the mechanics of lifting and moving sets (two plates).*

*Galli Bibiena was a pupil of Carlo Cignani, who introduced him to Duke Ranuccio Farnese, of whom he became the first painter and architect. Remained at the court of Francesco, Ranuccio's successor, Bibiena divided his life between Parma and Piacenza for twenty-eight years, performing numerous works. His*

*greatest achievement reached him as a theatrical set designer, an occupation that led him in 1708 to Barcelona at the court of the King of Spain Charles III of Habsburg, whom the work is dedicated to.*

Fowler, 134; Riccardi (134): "bella e rara edizione." Cicognara 430.



fol. 100



A NICE, FRESH COPY OF THE THIRD EDITION SERLIO'S COLLECTED WORKS.



**6. SERLIO, Sebastiano.** *Tutte l'opere d'architettura et prospetiva... Dove si mettono in disegno tutte le maniere di Edificij e si trattano di quelle cose che sono più necessarie à sapere gli Architetti. Con la aggiunta delle inventioni di cinquanta porte, e gran numero di Palazzi pubblici e privati nella Città & in Villa, e varij accidenti che possono occorrere nel fabricare. Diviso in sette libri.*

Venice, Appresso Giacomo de' Franceschi, 1619.

€3200

4to. 7 books in 1 vol. with continuous foliation up to the 6th one and new pagination for the 7th book: [48], [1], 3-219, [1], 27 ff.; 243, [1] pp. General t-p with woodcut printer's device, each book with individual title within engraved architectural border. Several hundreds of engravings, almost every page illustrated with beautiful woodcuts. Head and tail pieces, large historiated initials. Ownership autograph to head of t-p: "Ing. G. Balzaretto." C19th quarter straight-grain maroon morocco gilt and marbled paper over boards. A particularly clean, bright and crisp copy.

*Third edition after the first of 1584 and the second one, published in 1600. This book contains the collected works of important Italian Mannerist architect Sebastiano Serlio in seven books: Geometry; Perspective; Antiquities of Rome; Rules of the Five Orders; Sacred Temples; Doorways; Accidents of the Architect). The work was edited by Giandomenico Scamozzi, father of the famous architect Vincenzo.*

Fowler 335; Cicognara 67.







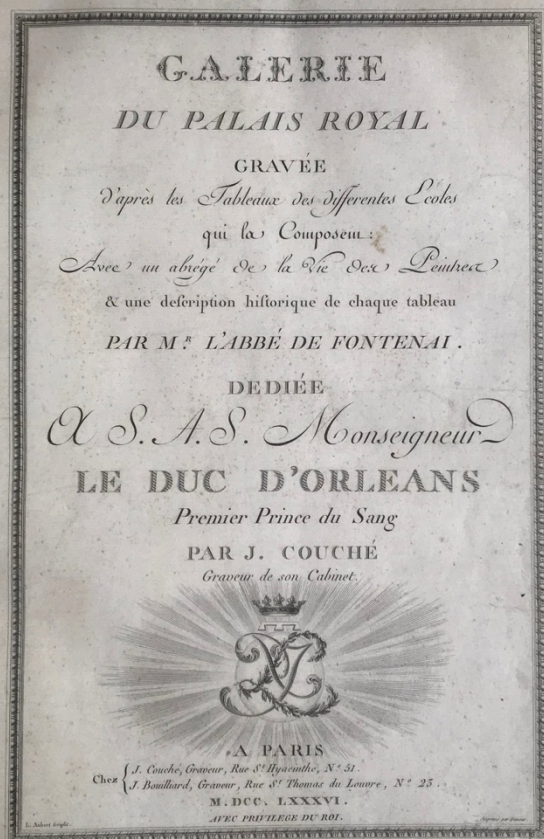
to illustrate the great Roman monuments such as the Pantheon or the Colosseum, but represent all aspects of the greatness of Rome in the military, archaeological, maritime and above all architectural fields.

Cicognara, 3857: "Sotto ciascuna stampa leggonsi le dichiarazioni intagliate in rame; sono tav. 138 raccolte in questa Calcografia e riprodotte con questo frontespizio, le quali erano state impiegate precedentemente in simili opere, come vedesi dalle tavole ritoccate, e nuovamente numerate per ridurle in questo ordine."

**8. COUCHÉ, Jacques, Jacques BOUILLARD (ill.), and Louis-Abel de BONAFOUS FONTENAY.** *Galerie du Palais Royal gravée d'après les Tableaux des différentes Ecoles qui la Composent: Avec un abrégé de la Vie des Peintres & une description historique de chaque tableau.*

Paris, Chez J. Couche... J. Bouilliard... , 1786.

€1000



Large folio. Only 58 plates with title-page (of 355 divided in 3 vols, published between 1786 and 1808). Title vignette (monogram of Louis Philippe Joseph d'Orléans, duc de Chartres). Issued in parts. The collection was formed by Philippe II, duc d'Orleans. It was dispersed during the French revolution and the paintings sold in England. The engraved plates are after paintings by various French, Dutch, Flemish and Italian masters by Couché and Bouilliard. Engraved captions to each plate. Cicognara copy appears not to be complete.



AN IMPRESSIVE SERIAL PUBLICATION ON THE ARABIAN ANTIQUITIES OF SPAIN.



MIRAH OU SANCtuaIRE DE LA MOSQUEE.

9. GIRAULT DE PRANGEY, Joseph Philibert. *Monuments Arabes et Moresques de Cordoue, Séville et Grenade, dessinés et mesurés en 1832 et 1833* [half-title]. *Mosquée de Cordoue, Giralda et Alcazar de Séville: vues générales, intérieurs, détails, coupes et plans de ces monuments.*

Paris, Veith et Hauser, [1836]-1839.

€7500





FIRST EDITION. Large folio (56,5x42cm). 3 parts in 1 volume, with 44 plates protected by tissue guards. Part I: half-title, lithographic title ['Mosquée de Cordoue'], 8 lithographs, one leaf of text with lithographic borders. Part II: lithographic title ['La Giralda et Alcazar de Séville'], 6 lithographs, one leaf of text with lithographic borders, one leaf plate list to both parts. Part III: lithographic title ['Souvenirs de Grenade et de L'Alhambra'], 5 ll. of text with lithographic borders and vignette, one leaf plate list, 30 lithographs, the last double-page. Some spotting and foxing, generally light, but stronger on some initial and final plates. Slightly later blue cloth, some scratches and light stains. Overall, a good copy of this sumptuously illustrated work.

*This work shows external and internal views, architectural details and ornaments, with a plan of the Alhambra (pl. 29). Plate 30 shows elevations and sections of Alhambra. One of the illustrations in the*

*text on Cordoba shows a plan of the mosque; the other in-text illustrations are elaborate lithographed borders incorporating views and architectural details. The figures in the foreground of the views add charm as well as recording costume and customs.*

*Divisional title-plates and all numbered plates are signed as drawn by Girault de Prangey (Granada 18, 26 as painted by him) - except Cordoba 1, signed as drawn by Asselineau, and Granada 27, signed as drawn by Bayot and Sabatier. All are signed by lithographers - Asselineau, Bichebois, Villemain, Wild (or Wyld), Danjoy, Dumouza, Monthelie, Chapuy, E. Sagot, Bulton, Lehnert, Tirpenne, Hubert, H. Roux, Girault de Prangey (Granada 10), Sabatier or Hancké - apart from Seville 4. Several plates are additionally*



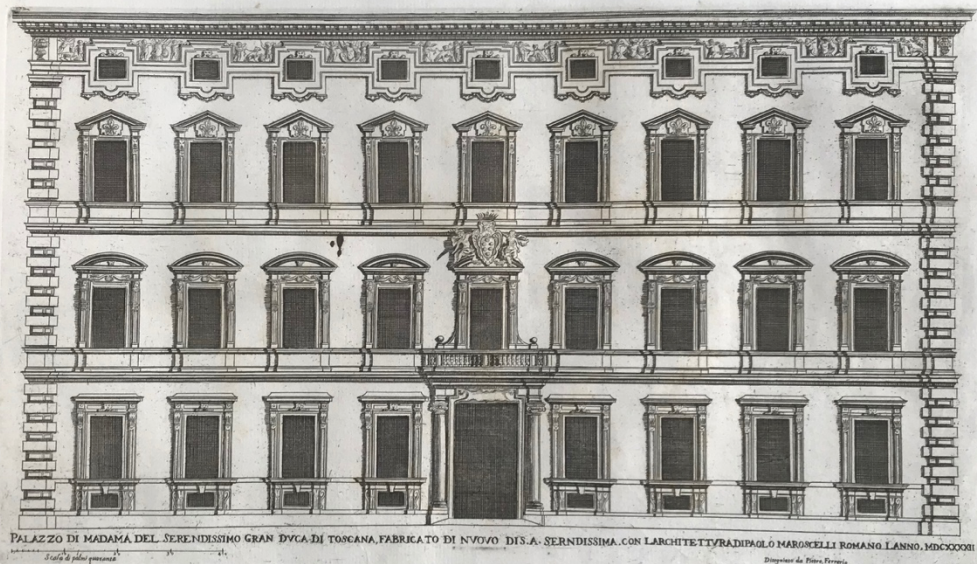
signed as having figures by Bayot (Cordoba 1; Granada 3, 4, 7, 10, 12-15, 18, 20, 21, 23, 24, 26, 28) or M. Alophe (Granada 8). Each plate in the Cordoba and Seville series carries the imprint of the printer, Lemercier, Benard et Cie. Each in the Granada series carries that of Benard et Frey - apart from pl. 29, which carries that of Formentin et Cie. Each plate also carries the imprint of the publishers, Veith et Hauser - except Cordoba 2, 4, 8, Seville 4 and Granada t.pl. and nos. 1, 22, 29. Similarly, most in-text illustrations are signed as drawn by Girault de Prangey (in one case by Danjoy), and as lithographed by Asselineau, Monthelier, Desmaisons, Ad. Cuvillier or Lehnert. Those on Cordoba and Seville are signed as printed by Lemercier, Benard et Cie; those on Granada, as printed by Benard et Frey. A few carry the publishers' imprint of Veith et Hauser.

No publication-date is given on the collective title page; that of 1837 is given on the third divisional title-plate; the date of 1836 appears in the signature of pl. 18 of the Granada group. The work was published serially between 1836 and 1839.

RIBA 1219; Brunet, II, 1614; Creswell, 332 and 356; Graesse, III 89.

#### THE GREAT PALAZZOS OF ROME.

#### 10. FERRERIO, Pietro. *Palazzi di Roma de più celebri architetti disegnati... Libro primo*





[Rome], Si vendeno per Gio. Iacomo Rossi all'insegna di Parigi alla Pace, [1683?].

€1800

Oblong folio (47,5x37cm). 44 numbered copperplate engravings including the engraved title-page. Only the first book ("Libro primo"). The title is preceded by the editor's dedication to Cardinal Antonio Barberini. Private library stamp on t-p. Contemp. full vellum. A very good copy.

*Only the first book. The second book's title, which includes 61 plates, is "Nuovi disegni dell'architetture e piante de' palazzi di Roma de' più celebri architetti, disegnate et intagliate da Gio. Battista Falda". The first edition of the work is usually assumed to have been issued around 1655, at which time it consisted of the first book only, with an earlier state of the title-plate before the addition of 'Libro Primo', and the plates in an unnumbered state.*

*The most important Roman buildings are illustrated by Ferrario both in elevation and in plan, starting from the works of Bramante, Raphael, Peruzzi and Michelangelo and then moving on to Vignola, Ammannati, Ligorio, Della Porta, finally dedicating a modest space for architects of the 16th-century, such as Bernini, Borromini or Domenico Fontana: this is an evident sign of how much the orientation of the culture and taste of the mature seventeenth century tended towards a recovery and a preference towards sixteenth-century classicism or late Counter-Reformation mannerism.*

Fowler, pp. 103-104; Brunet, II, 1235; Olschki, Choix, 16931.

A BEAUTIFUL AND BRIGHT COPY OF THIS WORK ON ROMAN TRIUMPHAL ARCHES.







11. BELLORI, Giovanni Pietro, and Joseph Marie SUARES. *Veteres Arcus Augustorum triumphis insignes Ex Reliquiis quae Romae adhuc supersunt cum imaginibus triumphalibus restituti antiquis nummis notisque... illustrati*.

Rome, Ad Templum Sanctae Mariae de Pace [Giovanni Giacomo de Rossi], 1690.

€4200

FIRST EDITION. Large folio (49,2x33,5cm). [1], 52 ff. (incl. 5 leaves of text and 47 leaves carrying 49 plates) [i.e. 46]. The unnumbered leaf is the title page. The 52 numbered leaves include in one sequence leaves of text ( 2, 16-19) and leaves of plates. The leaves of plates include two leaves carrying bis plates (6,7); so that there is a total of 47 leaves carrying 49 plates. Twenty-three of the numbered leaves of plates are single (1 [engr. dedic.], 8, 24-41, 49-51) and 24 are double (3-7, 9-15, 20-23, 42-48, 52). Twenty-nine plates (4-8, 24-45, 49, 50) are signed as drawn and engraved by Pietro Sancti Bartoli; the dedication plate (pl.1), as designed and drawn by Pietro Lucatelli. The printer is named in the colophon (leaf 19 verso):

'Ex Typographia Io: Francisci de Buagnis'. Seventeen plates carry the publisher's imprint. The book is dedicated by the publisher de Rossi to Cardinal Pietro Ottoboni (grand-nephew of Pope Alexander VIII). C18th elegant half-leather and marbled paper. Gilt title over label and decorations to spine. All edges sprinkled in red. Some little flaws to the extramities of the covers and the corners. A really beautiful copy, bright crisp and clean, printed on strong paper.

*The plates show reconstructions of the arches or details of their relief sculptures. They are largely a conflation by De' Rossi of plates from Bartoli's Admiranda Romanarum antiquitatum ac veteris sculpturae vestigia (1693) and from J.M. Suares's Arcus L. Septimii Severi Aug. Anaglypha (1676), with a few apparently new plates based on a sketch-book by one of the Sangallo family. "It is singular", wrote Stendhal, "that so useless a thing should give such great pleasure; the style of the triumphal arch is an architectural conquest". Not only were commemorative arches erected throughout the Roman empire, but in modern times the form was revived - as at Lorsch Abbey (ca. 800), in Naples at the Castelnuovo (ca. 1452-71), at Paris in Porte St Denis (ca. 1670), the Arc de Triomphe (1806-36) and the Arc du Carrousel (1806), and at London in the Marble Arch (1825-8) and Constitution Arch (1827-8); and an echo of the form sounds in the façades of Alberti's church of St Francis ('tempio Malatestiano'), Rimini (ca. 1450), Salvi's Trevi fountain, Rome (1732-57) and Adam's garden front of Kedleston Hall, Derbyshire (ca. 1760).*

Millard, I, 216, p.123; Cicognara 3608; Graesse I, 330.



AN OUTSTANDING VOLUME OF 128 PLATES, CONTAINING 3 WORKS OF PLATES ONLY.



12. ROSSI, Giovanni Giacomo de (ed.), Jacques BLONDEAU, Valérien REGNARD, Giovan Battista FALDA, and Giovanni Francesco VENTURINI (ill.). *Insignium Romae templorum prospectus exteriores interioresque a celebrioribus architectis inuenti nunc tandem suis cum plantis ac mensuris... in lucem editi...* [BOUND WITH] ROSSI, Giovanni Giacomo de (ed.), Ciro FERRI, Vincenzo MARIOTTI, Alessandro SPECCHI, and Pietro Antonio de PITRI (ill.) *Disegni di vari altari e cappelle nelle chiese di Roma con le loro facciate fianchi piante e misure de più celebri architetti...* [BOUND WITH] PINEAU, Nicolas. *Nouveaux desseins d'autels et de baldaquins inventés par le Sr. Pineau* [title also in German].

[Rome], ...A Io. Iacobo De Rubeis Romano Suis Typis In Lucem Editi..., 1684; Rome, Date in luce Da Gio: Giacomo De Rossi nella sua Stamparia, (1690?); A.V. [Augsburg], Ioh. Georg Merz excud., [between 1730 and 1750].

€10000

Large folio (49x37cm). 1) 72 plates incl. engraved t.-pl. with large arms of the dedicatee Cardinal Gaspare Carpegna and frontispiece showing a scene from King Salomon's life (pl. 10, 11 are folding); 2) 50 plates incl. engraved t.-pl. showing the personification of Painting, Sculpture and Architecture kneeling to enthroned Religion; 3) complete series of 6 plates in smaller folio format. A total of 128 clean and bright



plates printed on thick paper bound in contemporary semi-limp vellum, title to spine, upper joint starting. An exquisite volume.

1) The plates show elevations, sections and plans of important 16th- and 17th-century Roman churches, thus Renaissance and Baroque buildings, with captions identifying them and their architects (with occasional misattributions). They include works by Michelangelo, Bernini, Carlo Fontana, Borromini, Vignola, Carlo Maderno, Giacomo della Porta, Francesco da Volterra, the Longhi family, Giovanni Battista Soria and others.

The title-plate is signed as engraved by Jacques Blondeau. The frontispiece is signed as designed and drawn by Giovanni Battista Mannelli and engraved by Nicolaus Laigniel. Most other plates are unsigned, but some are signed by draughtsmen (F. Bufalinus, L. Nuvolonus, 'RD', or D. Barriere) and/or engravers (Gio.

Colin, N. Belin, G. F. Venturini, V. Mariotti, G.B. Falda, V. Regnartius, D. Barriere). Several plates carry the publisher's imprint. The dedication to Cardinal Gaspare Carpegna from Giovanni Giacomo de Rossi, the publisher, is incorporated in the title-plate.

This beautiful collection of plates was put together by its publishers from earlier sources. Most plates (20, 28-30, 36, 39, 43-46, 48-50, 54, 58-61, 63-71) are from the series of engravings by Regnard published in Rome by François Collignon in 1650 without a title (but known as "Praecipua urbis templa"). Plate 72 is a reprint of a plate published separately by De' Rossi ca. 1660 to mark the completion of S. Maria della Pace in 1659. Shortly after publishing this book, the publisher issued the companion "Disegni di vari altari e capelle nelle chiese di Roma" (see below).

2) This is a collection of plates showing elevations and plans of altars and chapels by Bernini (8 plates), Ciro Ferri (7), Carlo Fontana (6), Michelangelo (4), Cortona (4), de Rossi (3), Raphael (2), Borromini (2), Alessandro Algardi (2), Antonio Gherardi (2) and Francesco da Volterra (2). As the title states, all the







structures shown are in Rome - except an altar of the church of Santa Maria Maddalena at Florence (by Ferri, pl. 32, 33).

The work was well described in Weinreb Cat 51, from which is this quote: "Here Bernini reigns supreme with the baldachino and 'cathedra' for St. Peter's, the Cornaro Chapel in Santa Maria della Vittoria, the Raimondi Chapel, and the Fonseca Chapel and Tomb (the tomb of Santa Francesca Romana and the Alcona Chapel in S. Domenico are wrongly attributed to him). Carlo Fontana comes a close second, Pietra da Cortona third. Raphael's Chigi Chapel in S. Maria del Popoli and S. Andrea della Valle are the oldest works in the collection. Gio. Antonio de Rossi and Francesco Volterrano represent the current generation. The painter Ciro Ferri designed the title page and is the only one showing unexecuted work, an altar for S. Agnese in Piazza Navona. The last three plates in the book, engraved by Alessandro Specchi, bear the imprint of Domenico de Rossi, son of Gian Giacomo who succeeded his father ca. 1692."

The title-plate is signed as drawn by Ferri and engraved by Pietro Antonio de Pitri. Plate 12 is signed as drawn and engraved by Giovanni Francesco Venturini. Five plates are signed as engraved by Vincenzo Mariotti. The head of the title-plate carries Giovanni Giacomo Rossi's dedication to Cardinal Giovanni Francesco Albani.

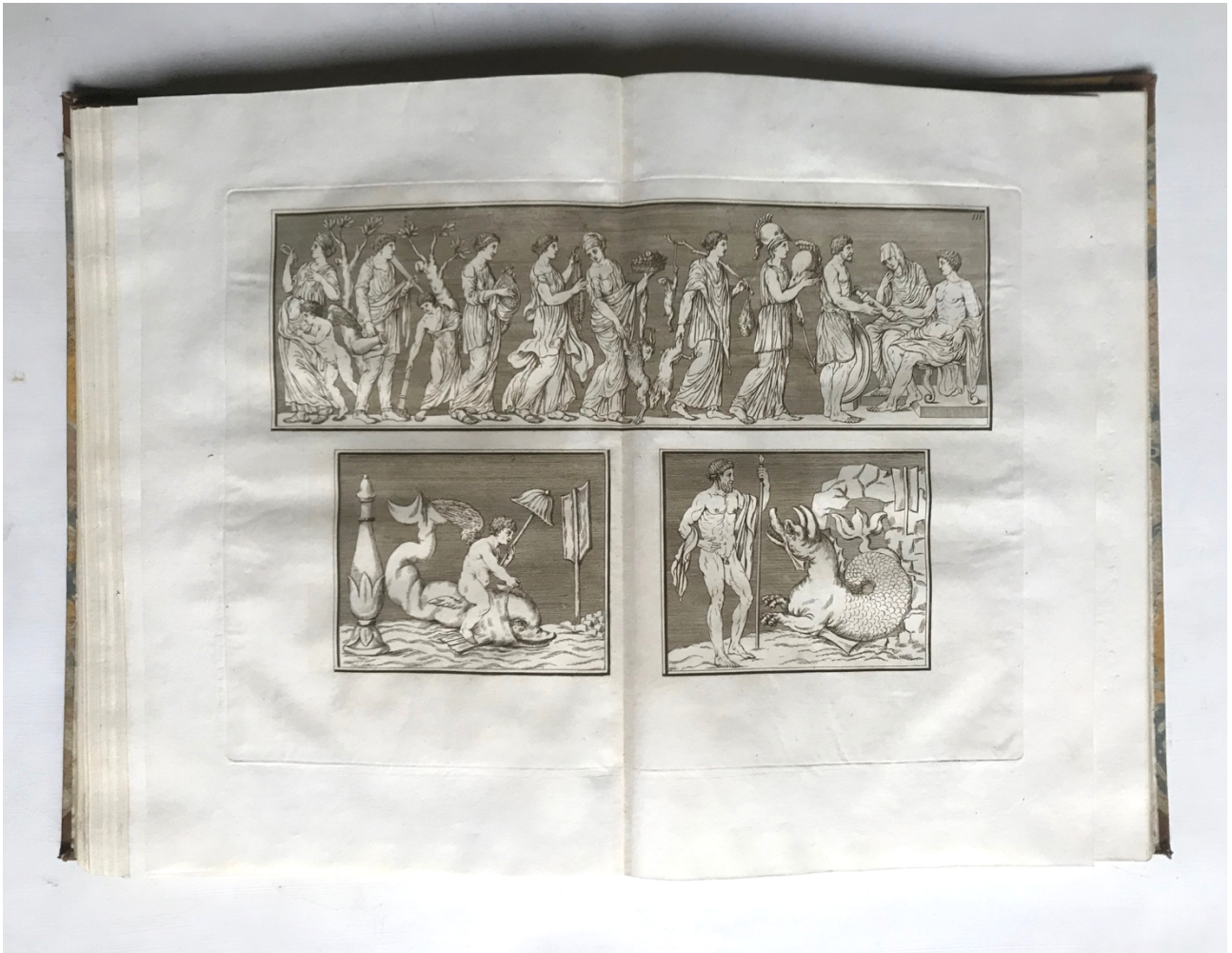
It is not possible to date this publication precisely. It is most commonly found in this edition of 50 numbered plates, itself undated (but of which the last three plates bear the imprint of Domenico de' Rossi, who inherited G. G. de Rossi's business about 1691). The title-plate (if its indications are to be given weight) has the imprint of Gio. Giacomo de Rossi and a dedication signed by Gio. Iacomo de Rossi and addressed 'All' Em.mo ... Sig.r Card. Gio. Francesco Albani Secretario de Brevi di Nostro Signore' with Albani's arms topped by a cardinal's hat (Albani was Secretary of Apostolic Briefs from 5 October 1687 to 1700, became Cardinal Deacon on 13 February 1690, was ordained priest in September 1700, appointed Pope (Clement XI) on 23 November 1700 and ordained bishop on 30 November 1700). Individual plates may well have been circulated earlier; the only dated plate (pl. 10) still carries the date 1685.

3) Extremely rare. A complete series of six copies by Johann Georg Merz of scaled designs for altars and baldachins from Jean Mariette's "Architecture françoise" (Paris, 1727-1738).

- 1) Millard, IV, 112; RIBA 2845.
- 2) Millard, IV, 113; RIBA 2844.



A VERY FINE COPY OF THIS WINCKELMANN'S WORK, NEVER LEAFED THROUGH!



**13. WINCKELMANN, Johann Joachim.** *Monumenti antichi inediti spiegati ed illustrati da Giovanni Winckelmann prefetto delle antichità di Roma. Volume primo [-secondo]*

Rome, A Spese Dell' Autore, 1767.

€4800

FIRST EDITION, first issue. Folio (37,5x26cm). 2 vols: xxiv, 368 pp. (text), with [13] illus.; xxiv, ciii, [1] (text) with [5] illus., and 208 plates, many of which are double-paged. Half titles, titles with engraved vignettes printed in red and black, 208 engraved illustrations, engraved illustrations in the text. Contemporary half leather and marbled paper, gilt-lettered and decorated spine. Sporadic very minor mostly marginal spotting, some little flaws along hinges. A bright, clean, extremely crisp copy.

*Winckelmann regarded this work, as the culmination of his scholarly career. He was murdered in mysterious circumstances about a year after the publication of this important work.*

*No credits are given with the plates - except plate 180 (depicting the celebrated bas-relief of Antinous holding a garland), which names N. Mosman as draughtsman and N. Mogalli as engraver. The printer's*



# MONUMENTI ANTICHI INEDITI

SPIEGATI ED ILLUSTRATI

D A

GIOVANNI WINCKELMANN

PREFETTO DELLE ANTICHITÀ DI ROMA

VOLUME PRIMO



ROMA MDCCLXVII.

A SPESE DELL' AUTORE

name, Marco Pagliarini, is found in the colophon. The work, published at his own expense, is dedicated by Winckelmann to his patron, Cardinal Alessandro Albani.

This, the last work published by Winckelmann before his death in 1768, is among his descriptive, rather than his theoretic works. He was murdered in Trieste about a year after the publication of this important work. He is considered "The prophet and founding hero of modern archaeology".

This work is a detailed account, with indices and bibliographic references, of ancient Greek and Roman bas-reliefs, sculptures, vases, gems and frescoes, surviving in Rome - several of them at the Villa Albani, where Winckelmann had worked as Cardinal Albani's librarian since 1758. Although not as influential as his *Geschichte der Kunst des Alterthums* (1764), it went through several editions and translations. After his death it was reissued in Rome; a German translation appeared in 1792; a French one in 1808; a revised Italian version in 1821.

Brunet, V, 1463: "ouvrage très-recherché"; Cicognara 2506 ; Millard, IV, 164; RIBA 3688.

A BRIGHT COPY OF THIS MAJESTIC WORK ON THE ALHAMBRA.

**14. TAYLOR, Isidore Justin Severin, baron de.** *L'Alhambra. Dessins et lithographies par Asselineau, publié par A.-F. Lemaître.*

Paris, Typographie de Firmin Didot Frères, 1853.

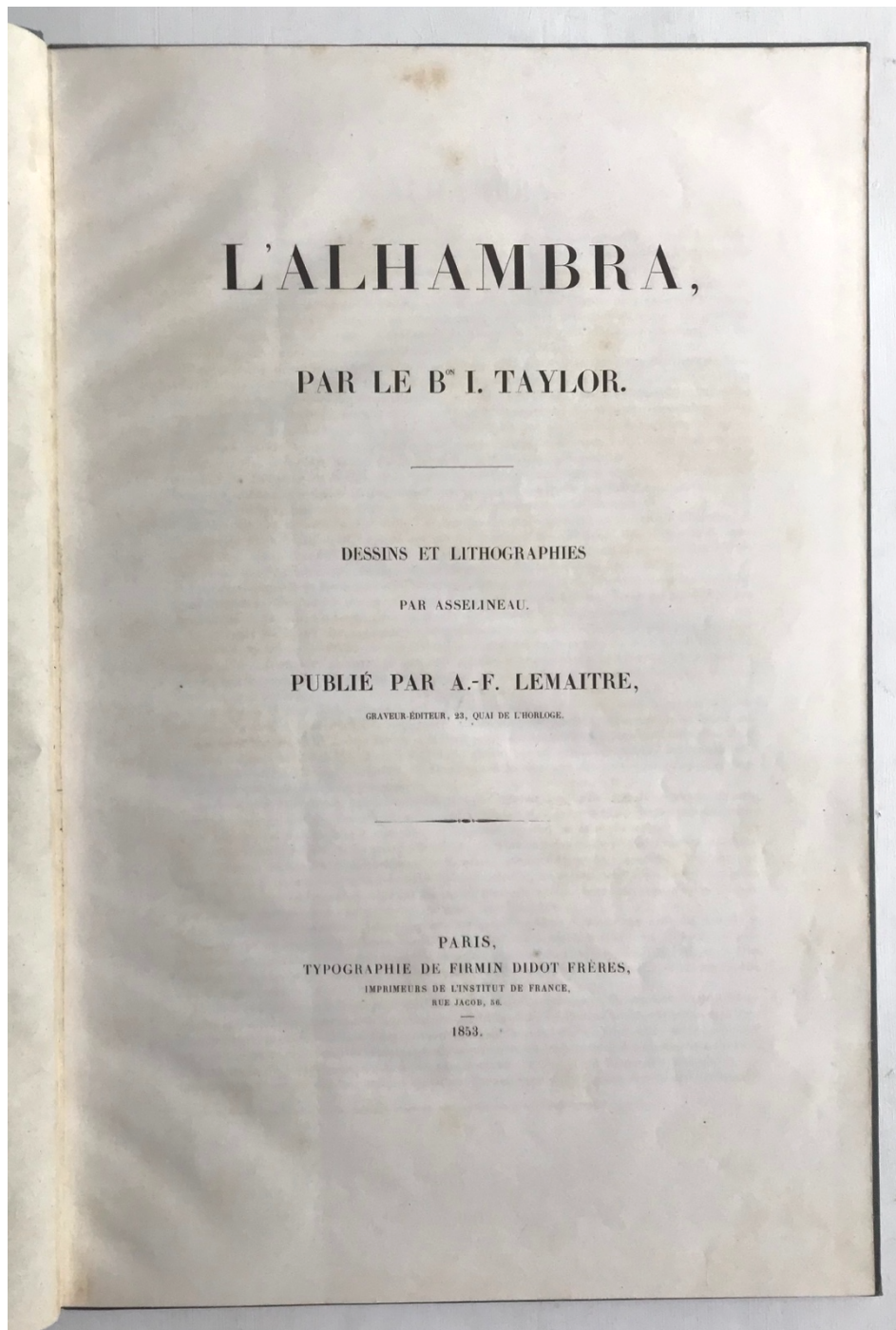
€8000

FIRST EDITION. Large folio (54,5x34,5cm). 9 numbered finely coloured lithographs (of 10, lacking no. 10 – probably a variant issue, or a printing error, since there are several records of copies lacking the same plate) by Asselineau and an engraved plan (plate no. 11); with tissue paper guards. Contemporary blue cloth. An excellent copy, very clean.

*Only edition of this very attractive work on the Alhambra. The work for which Baron Taylor will always be remembered is his monumental publication "Voyage pittoresque et romantiques dans l'ancienne France." Of the present work, numbered plates I-X depict the entrance, court-yards, and different rooms*

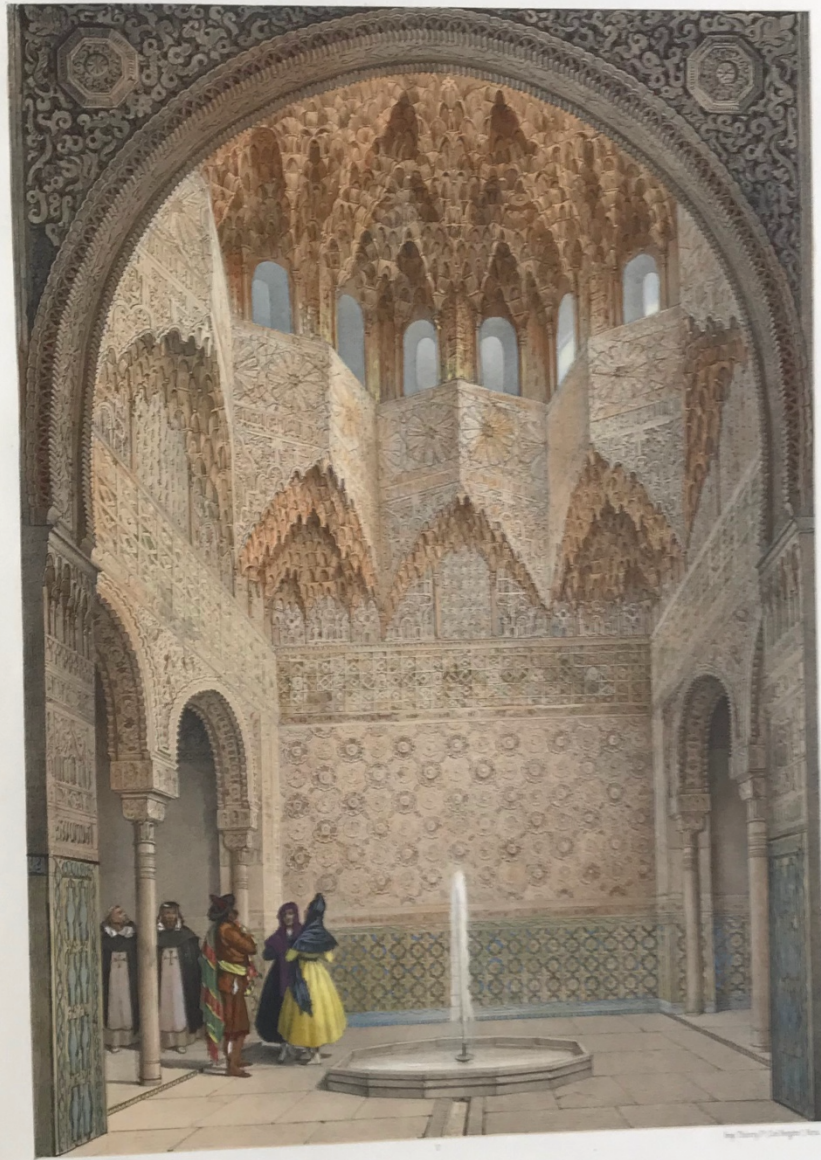


or places within the Alhambra. The 9 views of Alhambra are finely drawn and lithographed by Leon Auguste Asselineau in black with a single tint-stone; each include figures in the foreground.



The study of Moorish architecture and particularly of the Alhambra, and its highly colourful decorative tiles, was enjoyed a vogue among European artists at this period. Taylor appears to have had the ear of Charles X. He had earlier travelled to Egypt and Syria accompanied by artists Luigi Mayer and Adrien Dauzats on a mission from Charles X to the Egyptian Khedive Mehmet Ali, in an attempt to retrieve the Luxor obelisks for France. In the event he was only partially successful, returning with only the Western obelisk. Coloured plates in order: 1. L'Alhambra. Porte de la Justice. 2. L'Alhambra. Cour de l'Alberca. 3.





L'Alhambra.  
SALLE DES ABENCERRAGES

*L'Alhambra. Cour des Lions. 4. L'Alhambra. Galerie de la Cour des Lions. 5. L'Alhambra. Salle des Abengerrages. 6. L'Alhambra. Salle du Tribunal. 7. L'Alhambra. Salle des Deux Soeurs. 8. L'Alhambra. Cabinet des Infantes, Salle des Deux Soeurs. 9. L'Alhambra. Cour de la Mosquée.*

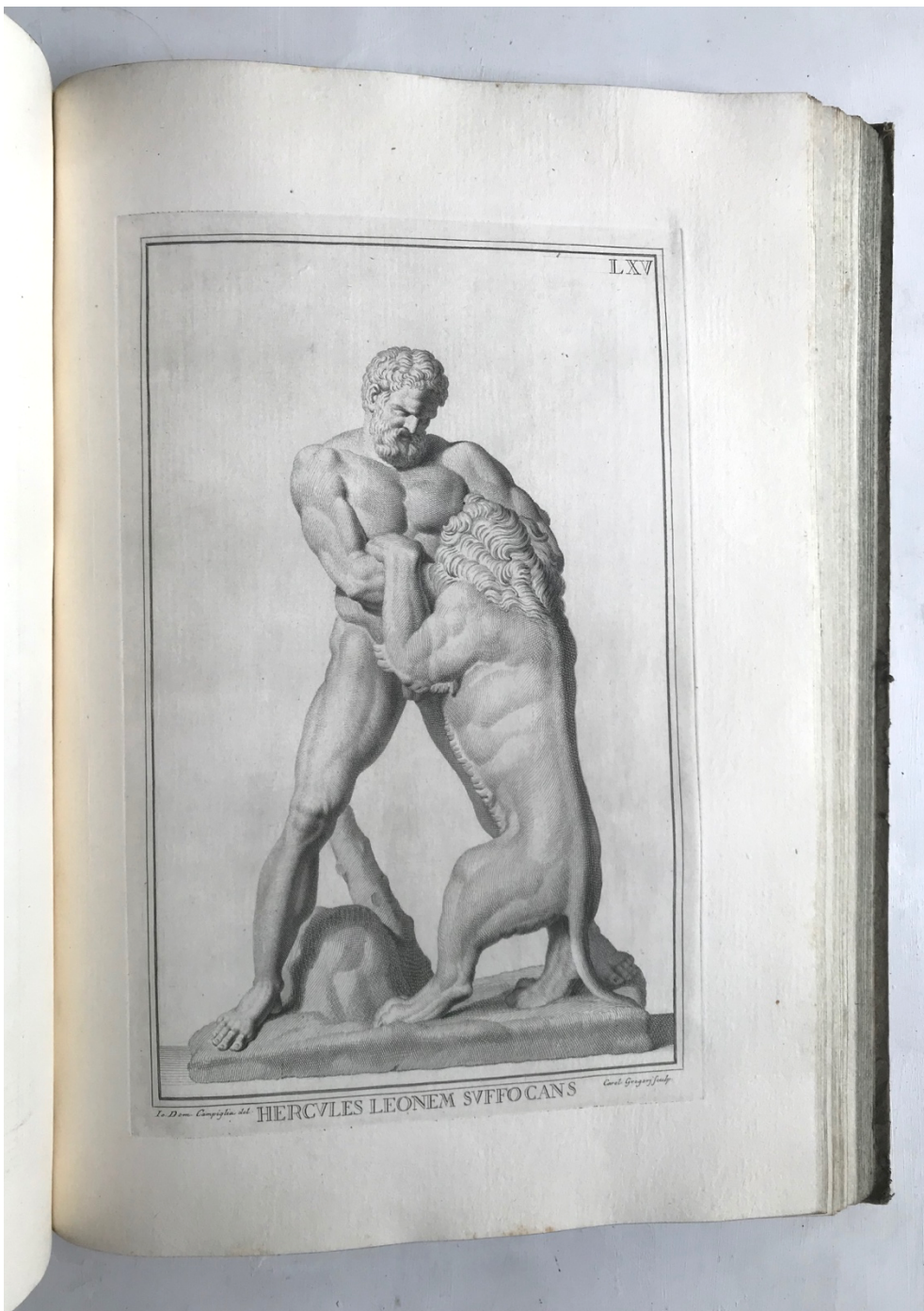
Not in Abbey; Palau 3247; Bobins 570.



15. GORI, Antonio Francesco. *Statuae antiquae deorum et virorum illustrium centum aereis tabulis incisae quae exstant in thesauro medico (museum florentinum exhibens insigniora vetustatis monumenta quae florentie sunt ioanni Gastoni... dedicatum)*.

Florence, Ex Typographia Francisci Moücke, 1734.

€3200



FIRST EDITION. Large folio (47x34cm). No volume number statement, but issue no. 3 of "Museum Florentinum" (12 vols). XXXV, 100 full-page copperplate engravings, 111, [1] pp. Additional title page printed in red and black, inscribed on top corner: "Milano 1855. Ing. G. Balzaretto". Engraved vignettes on t-ps, large historiated initials and headpieces. Very thick paper. Contemporary plain pasteboard, some paper loss to spine caps and little flaws at corners. All edges sprinkled in blue. A fresh, clean and crisp copy.

*Published as volume 3 of the Museum Florentinum, this is the first major work to properly describe the Roman monuments in the great Medici collection. The fine plates were executed by several engravers after the original drawings of Giovanni Battista Campiglia. The engravers are: C. Gregori, V. Franceschini, I.B. Iacobonus, G. Gutierrez, C. Magalli, G.B. Lapi, M. Pitteri, G. M. Preisler, C. Orsolini, M.A. Corsi, G.G. Frezza, S. Pomarede, Masini, Gabbuggiani, Rossi, M. Sorello.*

*The colophon states that the work was printed 'Sumptibus Sociorum Nobilium Florentinorum'. The series statement includes a dedication to Gian Gastone, Grand Duke of Tuscany.*

*The plates are all captioned in Latin, and show: 1 Jupiter; 2 Juno; 3, 4 Leda; 5 Ganymede; 6, 7 Minerva; 8-12 Apollo; 13 Marsyas; 14, 15 Urania; 16-18 Musa; 19, 20 Diana; 21 Endymion; 22, 23 Aesculapius; 24, 25*



*Hygia; 26-35 Venus; 36 Venus et Mars; 37 Mars; 38, 39 Mercurius; 40, 41 Hermaphroditus; 42 Amor; 43, 44 Amor et Psyche; 45, 46 Dei Praestitis Signum; 47-54 Bacchus; 55-57 Baccha; 58, 59 Faunus; 60 Satyrus; 61 Pan; 62 Flora; 63 Pomona; 64-68 Hercules; 69 Aper Calydonius; 70 Victoria; 71 Narcissus; 72 Paris; 73, 74 Pancratistae; 75, 76 Athleta; 77, 78 Miles; 79 Equitis Transvectio; 80 Rex Phrygius; 81 Haruspis Etrusci Signum; 82 Sulla; 83 Vir Consularis; 84 Scrinarius; 85-87 Vir Consularis; 88-90 Matrona; 91 Statua Bullata; 93 Britannicus; 93 Caius Caesar; 94 M. Aurelius; 95, 96 Explorator; 97 Philosophus; 98 Virgo Vestalis; 99 Sacerdos; 100 Camillus. Four plates state that the statue shown is of bronze (pl. 7, 45, 46, 81).*

Blackmer 711; Cicognara 3417.

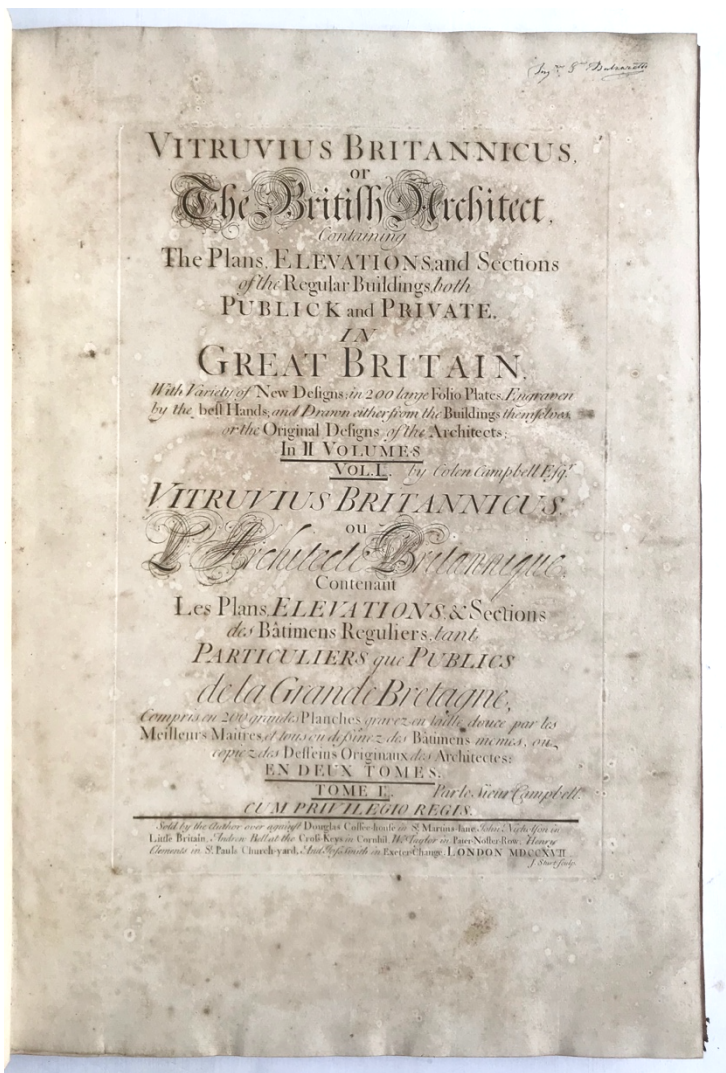
#### A MONUMENTAL WORK ON BRITISH ARCHITECTURE.



**16. CAMPBELL, Colen.** *Vitruvius Britannicus, or The British Architect, Containing the Plans, Elevations, and Sections of the Regular Buildings, both Publick and Private, in Great Britain... In II Volumes. Vol. I [-II]* [AND] **ID.** *The Third Volume of Vitruvius Britannicus: Or, The British Architect. Containing the Geometrical Plans of the most Considerable Gardens and Plantations; also the Plans, Elevations, and Sections of the most Regular Buildings, not Published in the First and Second Volumes. ... Tom. III.*

London, Printed and sold by the Author..., 1717-1725.

€12500



FIRST EDITION, 2nd issue. Large folio (52,5x36cm). 3 vols: 1) 10 pp., 100 pl. including t.-pl., engr. dedic. and several double pl. numbered as 2; 2): 8 pp., 100 pl. including the t.-pl., several double pl. each numbered as 2 and 4 quadruple pl. numbered as 4; 3) 12 pp., pl. 3-102 pl. including several double pl. numbered as 2 and 1 quadruple pl. numbered as 4. The printed t-p and dedication appear to have been reckoned as plates (they are listed at the head of the numbered plates in "A Table of what is contained in the Third Volume"). This 3rd vol. includes a final addition double plate showing Umberslade Hall, which is not present in the RA copy. Inscription towards top corner of 1st vol.'s t-p: "Ing.re G. Balzaretti" and early C18th bookplate of Carlo Archinto (1669-1732), Count of Tainate to pastedowns. Title and dedication plates in Vol. I and II somewhat browned, internally rather clean with very sporadic light spotting. Vol. III is exceptionally clean and bright. Contemp. mottled calf, double-fillet gilt borders on covers, marbled endpapers. A.e.r. A very good complete copy.

1) and 2) *In Volume I seven plates are signed as designed and drawn by Campbell (9, 20, 22, 24-5, 29-30, 54, 96-7); twenty-nine as drawn by him; one as designed by Inigo Jones and drawn by Campbell (50); one as designed by Mr Hawksmoor and drawn by Campbell*

*(99-100); one as 'Ex authographo. D.I. Thornell' [sc. James Thornhill?] (75). None is signed by an engraver apart from the title-plate (pl. 1), which is signed as engraved by J. Sturt, and the engraved dedication (pl. 2), which is signed as scripted by R. Snow and engraved by G. Bickham. The work is dedicated by Colen Campbell to King George. In Volume II seven plates are signed as designed and drawn by Campbell; thirty-six as drawn by him; six as designed by I. Jones and drawn by Campbell; one (47) as designed by Thom. Millner and drawn by Campbell. Most are signed as engraved by H. Hulsbergh; the title plate (pl. 1) is signed as engraved by J. Sturt.*

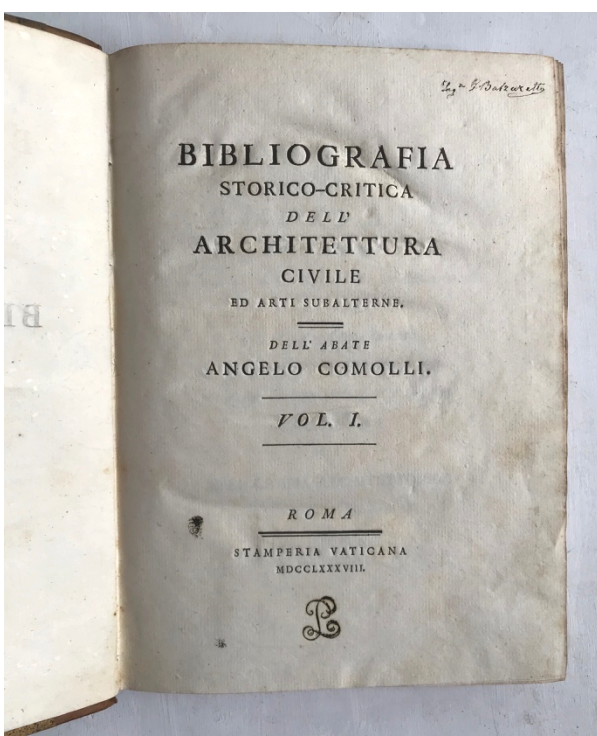
3) *Plates 22 and 44 are unsigned. The rest are all signed as designed and drawn by Campbell (or credit him as 'architectus') and as engraved by H. Hulsbergh - with the exceptions that pl. 57/8 and 59/60 (which together would form one large view) have only Campbell's signature on the first and Hulsbergh's on the second, and that pl. 71/2 has Hulsbergh's signature only. The work is dedicated by Campbell to George, Prince of Wales (afterwards King George II).*

*The plates are chiefly plans, elevations and sections of houses, but include some perspective views (of Greenwich Hospital, Castle Howard, Wilton, Apple-Dorecombe, High-Meadow, Longleat, Chatsworth, Althorp and Duncomb Park). Several of the plans are of gardens.*

1 and 2) Fowler 76; Harris 98 and 99; RIBA 3544; Millard, II, 10.



3) Fowler 76; RIBA, 3546; Millard, II, 10; T.P. Connor, "The making of Vitruvius Britannicus," in *Architectural history*, 20 (1977), 14-30.



"THE FIRST BIBLIOGRAPHY OF ARCHITECTURAL BOOKS"  
(BRESLAUER & FOLTER 10).

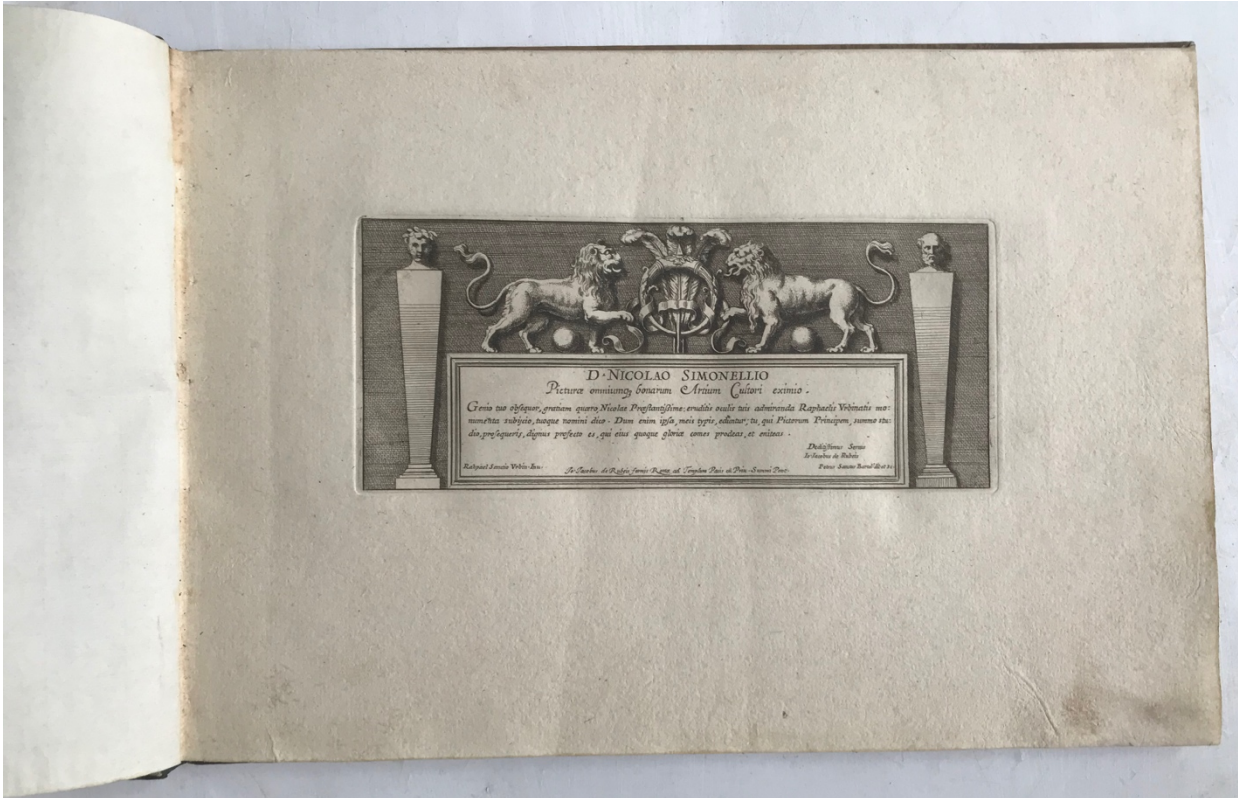
17. COMOLLI, Angelo Giovanni. *Bibliografia storico-critica dell'architettura civile ed arti subalterne... Vol. 1 [-4].*

Rome, Stamperia Vaticana, 1788-1792.

€2900

FIRST EDITION. 4to, 4 vols: [2], XIV, [4], 330, [2] pp., with half-title and fold-out table; IV, 380 pp.; [4], 316 pp.; IV, 318, [2] pp. Inscription towards top corner of 1st vol.'s t-p: "Ing.re G. Balzaretto." Ownership stamp with monogram to foot of all 4 t-ps. Bound in contemporary half cream leather and patterned paper. All edges sprinkled in red. An excellent copy, crisp and clean, of this important architectural bibliography.

First edition of "the first bibliography of architectural books and the earliest that can properly be described as a bibliography of literature on art. It was planned on a vast scale but remained unfinished owing to the author's premature death; even so, it is still of use" (Breslauer & Folter 10). The work serves as a history of architectural criticism, and indexes early architectural literature. Author and title indexes are found at the end of the volumes.



**18. BARTOLI, Pietro Santi.** *D. Nicolao Simonellio picturae omniumq[ue] bonarium artium cultori eximio, genio tuo obsequor, gratiam quaero, Nicolae praestantissime eruditae oculis tuis admiranda Raphaelis Urbinate monumenta subijcio, tuoque nomini dico...*[BOUND WITH] **ID.** *Sereniss.mo Principi Leopoldo Medices Leonis X admirandae virtutis Imagines, ab Hetruviae legatione ad Pontificatum, à Raphaele Urbinate ad vivum, et ad miraculam expressas, in Aulæis Vaticanis, textili monocromate elaboratas*

Rome, Io. Iacobus de Rubeis, [1667]; Rome, Io. Iacobus de Rubeis, [1667].

€1400

FIRST EDITIONS. Oblong folio (28x40,5cm). a total of 30 plates, 15 for each series including the individual title-plates, printed on thick paper. Sporadic light marginal soiling to the first few leaves. Very clean internally. C19th quarter black morocco with gilt lettering and decorations to spine, marbled paper. Excellent condition.

1) A series of 15 plates (including title-page with dedication to Nicolò Simonelli) reproducing monochromes supposedly designed by Raphael for the Vatican stanze and the Sistine Chapel tapestries. The plates were etched by Pietro Santi Bartoli and the series was published in Rome by Gian Giacomo de Rossi.



2) Another series of 15 plates, a collection of engravings by Bartoli after Raphael's tapestries in the Vatican, and related decorations.

1) Raphael inventit: stampe da Raffaello nelle collezioni dell'Istituto nazionale per la grafica. Catalogo, Roma 1985, Incendio VI, n. 4-18 p. 58-60.

2) Raphael inventit: stampe da Raffaello nelle collezioni dell'Istituto nazionale per la grafica. Catalogo, Roma 1985, Arazzi Scuola vecchia XI, n. 1-15 p. 135-136.

A SUPERB COLLECTION OF EXTRASIZE PLATES.



19. ZOCCHI, Giuseppe, Francesco POLANZANI et ALII. *Pitture del salone imperiale del Palazzo di Firenze. Si aggiungono le pitture del salone e cortile delle imperiali ville della Petraia e del Poggio a Caiano. Opere di vari celebri pittori fiorentini in tavole XXVI. date ora la prima volta in luce.*

Florence, Nella stamperia di Giuseppe Allegrini, 1751.

€14000





FIRST EDITION. Elephant folio (69x47,5cm). A leaf of text and a total of 28 enormous engraved plates including the title-plate and the equestrian portrait of the Grand Duke of Tuscany Francesco I, 8 of which are double-paged. Contemp. quarter leather and marbled paper, spine rather wormed and worn,



especially towards the caps, little flaws to the corners of the covers. Very fine internally: the engravings are spotless, crisp, clean and really bright. An excellent copy, rarely found in such good condition.



*A splendid monumental volume of very large prints of the frescoes at Poggio a Caiano, Florence, illustrating the history of the Royal Tuscan family, particularly Lorenzo the Magnificent (1469-92).*

*All plates are signed with names of source-artists, draughtsmen and engravers. The first two, unnumbered plates are signed as designed and drawn by Giuseppe Zocchi and engraved by Carlo Faucci or Carlo Gregori. For plates numbered I-XII source artists were Giovanni da San Giovanni, Cecco Bravo, Ottavio Vannini, Franco Furino; the draughtsman, Giovanni Elia Morghen; the engravers, Felice Polanzani, Johann Gottfried Seutter, Georg Martin Preisler, Carlo Gregori, Antonio Faldoni, G.E. Morghen or Carlo Faucci. For plates numbered 1-6 the source artist was Baldasare Franceschini Volterrano; the draughtsman, Morghen; the engraver, Giuliano Giampiccoli. For the last nine, unnumbered plates the source artists were Giovanni Battista Pittoni, Antonio Canal, Giovanni Battista Cimaroli, Donato Creti, Nunzio Ferraiuoli, Francesco Monti, Domenico Valeriani, Giuseppe Valeriani, Giuseppe Orsoni, Sebastiano and Marco Ricci or Antonio Balestra; the draughtsman was Domenico Maria Fratta, and the engravers*



were Dauphin Beauvais, Laurent Cars, Bernard Lepicié, Jacques-Philippe Le Bas, Louis Desplaces, Charles-Nicolas Cochin or Nicolas Tardieu. The frontispiece portrait carries the dedication from Andrea Gerini to Francesco I, Holy Roman Emperor and Grand Duke of Tuscany.

Plate IX carries the publication date '1746'. Plates numbered I-XII, captioned in Italian, show paintings depicting actions of Lorenzo de' Medici (1449-92) - apart from plates XI, XII, which are uncaptioned and show four bas-reliefs. These twelve are signed as after paintings by Giovanni da San Giovanni, Cecco Bravo, Ottavio Vannini and Franco Furino; who were working at the Pitti Palace from 1635 to about 1642. Plates 1-6, captioned in Italian, show paintings depicting actions of various members of the Medici family. These are all signed as after paintings by Baldassare Franceschini il Volterrano and Alessandro Allori (which he had begun for Don Lorenzo de' Medici's Villa Petraia in 1636 and completed about 1648). The final nine unnumbered plates form a separate group. Each is inscribed 'Mac.S', and shows the tomb of some celebrated person, surrounded by allegoric figures, and is captioned with a quotation from Lucretius, Vergil or other Latin poet. They are signed as after paintings by Pittoni, Canal, Cimaroli, Creti, Ferraiuoli, Mirandol, Monti, Valeriani, Valeriani, Orsoni, Sebastiano and Marco Ricci and Balestra. They are possibly versions of the nine plates published in 1741 under the title "Tombeaux des princes, grands capitaines et autres hommes illustres, qui ont fleuri dans la Grand-Bretagne vers la fin du XVIIème et le commencement du XVIIIème siècle" - a set of nine plates published after a series of twenty-four paintings of British celebrities commissioned by Owen Swiny (MacSwiny) from that group of artists. (A version with 20 plates, published ca. 1737, is recorded in Christie's catalogue for 2005 June 8.) This set includes Pittoni's celebrated allegoric monument to Sir Isaac Newton, showing the prismatic demonstration of the heterogeneity of sunlight.

Brunet, IV, 680; Berlin Kat. 4104; On Swiny's Tombeaux see G. Knox, "'The tombs of famous Englishmen" as described in the letters of Owen McSwiny to the Duke of Richmond', in *Arte Veneta*, 37 (1983), p.228-35; B. Mazza, 'La vicenda dei "Tombeaux des princes": matrici, storia e fortuna delle serie Swiny tra Bologna e Venezia', in *Saggi e memorie di storia dell'arte*, 10 (1976), pp. 80-102.

## 20. GIRONI, Robustiano. *Saggio intorno alla scultura dei greci*.

Milan, Dalla tipografia del dottore Giulio Ferrario, 1823.

€600



FIRST EDITION, limited issue of 30 copies. Folio. [6], 33, [3] pp., with half-title, engraved vignette on t-p by Giovanni Boggi, and 4 aquatint plates with tissue paper guards including hand-coloured frontispiece and one partially so (lacking plate no. 2). Original publisher's decorated pasteboard covers, soiled in some places. Initial leaves with occasional light marginal soiling, a few minimal marginal thumbmarks; else rather bright. Rare. Not in Blackmer.



21. BARTOLI, Pietro Santi (ill.), Giovanni Pietro BELLORI and Alfonso CHACÓN. *Colonna Traiana eretta dal senato, e popolo romano all'imperatore Traiano Augusto nel suo foro in Roma. Scolpita con l'histoire della guerra dacica la prima e la seconda espeditione, e vittoria contro il re Decebalo.*

Rome, data in luce da Gio. Giacomo de Rossi, [1673?].

€1500

FIRST EDITION. Oblong folio (38x48,5cm). Engraved title-plate, dedication plate, 7 unnumbered plates (large fold-out Trajan column made of 3 plates and other 4), and 119 numbered plates. A total of 128 plates including title and dedication. Title-plate a little creased vertically. Occasional mild toning, but generally rather clean. Contemporary half leather and marbled paper, gilt decorations and lettering over label to spine in compartments. A few little flaws along the extremities of the covers. All edges sprinkled in red. Overall, a very good copy.

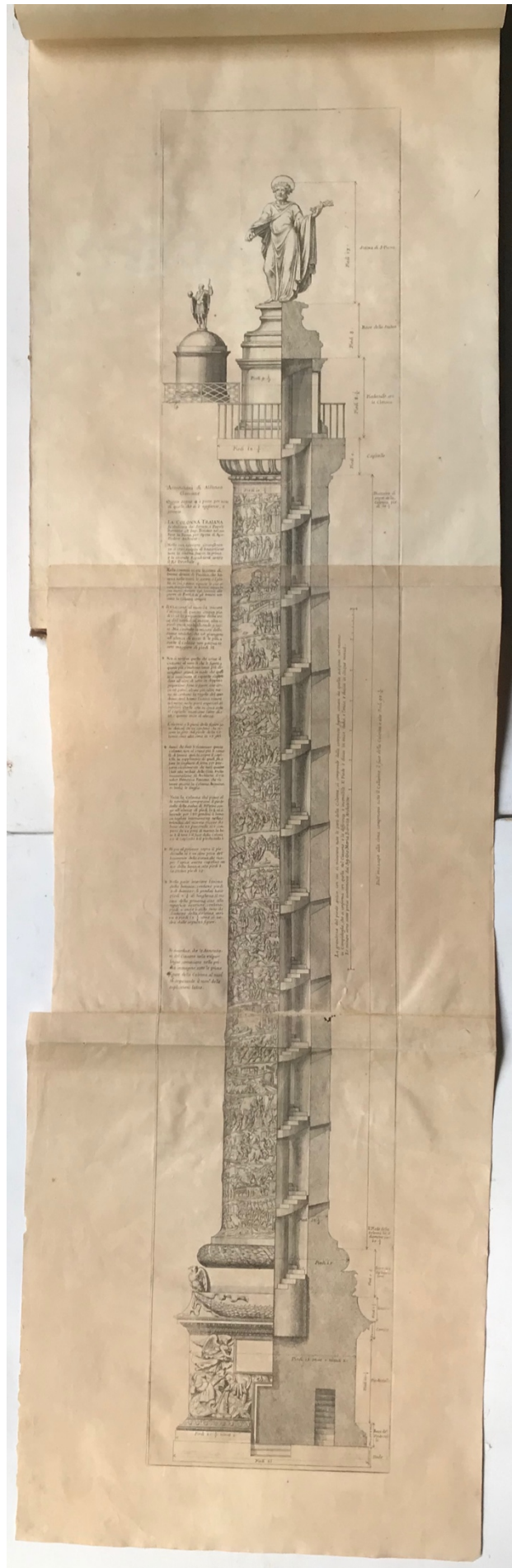
*The work describes the great column which is the sole intact monument of Trajan's Forum (ruined by earthquakes in the 9th century). The pedestal carries friezes showing Dacian weaponry and a dedicatory inscription to Trajan from the Senate and People of Rome. The Tuscan column is adorned with a scrolling frieze (originally perhaps coloured) of 155 scenes showing Trajan's campaigns in Dacia (Romania) in 101-102 and 105 A.D.*

*After the title-plate and engraved dedication seven unnumbered plates show plans and sections of the column, and elevations of the pedestal. The numbered plates 1-114 show the frieze encircling the column. Plates 115-119 show related coins, inscriptions and trophies.*

*Bartoli's engravings of the spiral frieze were copied from casts commissioned by Louis XIV in 1669. The same casts were probably used later by Piranesi for his own "Trofeo o sia magnifica colonna coclide" (ca. 1774).*

*No plate is signed, apart from the dedication plate, which is signed as designed by Charles Errard and engraved by Pietro Santi Bartoli. This printing reproduces the dedication by de Rossi to King Louis XIV of France.*

*No text was included. Some copies include 14 pages of text (short description and index), which were probably never bound*



in this copy. Their absence is found in a number of copies in public collections and this could indicate that they were added only in the later issues. The work was reprinted in 1751, since the plates were acquired with the De Rossi fonds by the "Calcographia" of the "Reverenda Camera Apostolica" of the Catholic Church in 1738.

RIBA 212; Berlin Kat. 3622; Cicognara 3603; Kissner Coll. 35; BM It., 1601-1700, p. 820.



22. BARTOLI, Pietro Santi and Francesco, Giovanni Pietro BELLORI and Michel Ange LA CHAUSSE. *Picturae antiquae cryptarum romanarum et sepulchri Nasonum delineatae, et expressae ad Archetypa a ... descriptae vero, et illustratae a ...opus latine redditum, proditque absolutius & exactius cum appendice nunquam edita.*

Rome, Apud Lazarinos, 1791.

€4000

Large folio (48x38cm), 4 parts in 1 volume, pp. viii, 12 leaves (24 engraved plates, 2 on each leaf), pp. 34, 18 leaves (35 engraved plates, 2 on each plate except for no. 21, which is full-page), pp. 35-66, 8 leaves (16, 2 on each plate), pp. 67-82, 26 leaves (19 engraved plates, 6 of which are double-paged and no. 18 is on two sheets), pp. 83-110. Thus, pp. viii, 110, with a total of 64 leaves showing 94 copperplate engravings.



Large decorated initials and engraved vignettes as headpieces. Vignette on t-p. Early C20th bookplate of Emilio Conti Cavenago d'Adda. An excellent copy; fresh, clean and bright throughout. Contemporary half mottled calf and decorated paper. All edges sprinkled in red.

*Third edition, corrected and enlarged, published in 1791 after the second (1750) and the first one (1738), of this marvelous large illustrated book on the wall paintings found in the crypts and sepulchral monuments of ancient Rome, and especially in the Nasoni tomb. A collaborative effort by Bellori and de La Chausse, who drafted the text, and Bartoli and his son, who produced the magnificent engravings. An important source for antique Roman wall and ceiling decorations illustrated with stunning copperplates.*

*First published in 1738, this work is a Latin translation of the book published in 1706 in Italian, entitled "Le pitture antiche delle Grotte di Roma, E del Sepolcro de' Nasoni diseguate, & intagliate ... Da Pietro Santi Bartoli, E Francesco Bartoli ... descritte ... da Gio: Pietro Bellori, E Michelangelo Causei Dela Chausse." (An earlier Latin account of the tomb of the Nasoni by Bartoli had been published in 1699, and an Italian version in 1680). The 1706 Italian version of the book had only three groups of plates with explanatory texts. This Latin edition is published 'cum appendice nunquam edita', i.e. with a fourth group of plates and explanatory text. The painted walls and vaults of the tomb of the Nasoni on the Via Flaminia had first been unearthed in 1674. The plates of both the Latin and the Italian editions show not only paintings of this and other tombs but also stucchi, mosaics, lamps, vases and other objects.*

RIBA 214; G. Messineo, *La tomba dei Nasonii* (2000).

23. BARTOLI, Pietro Santi, and Giovanni Pietro BELLORI. *Admiranda romanarum antiquitatum ac veteris sculpturae vestigia anaglyphico opere elaborata ex marmoreis exemplaribus quae Romae adhuc extant in Capitolio aedibus hortisque virorum principum ad antiquam elegantiam... delineata incisa...*

Rome, Sumptibus ac typis edita a Joanne Iacobo de Rubeis, 1693.



€2300

FIRST EDITION. Oblong folio (38x48,5cm). 84 numbered plates: engraved title-plate, dedication plate and 81 plates, 1 of which is fold-out – numbered as 2 (60 and 61). Title-plate with vertical crease. Sporadic mild toning, but generally very clean. Contemporary half leather and marbled paper, gilt decorations and lettering over label to spine in compartments. A few little flaws along the extremities of the covers. Lacking front endpaper. Front joint starting. All edges sprinkled in red. Overall, a very good copy.

*Second edition of the artist and antiquarian Pietro Bartoli's record of the antiquities of Ancient Rome. The sculptures shown are accompanied by a short explanatory caption, and statement of location. Several are from the collections of the Barberini, Medici, Borghese, Mattei, Giustiniani and Pamphili; a smaller number from the collections of the Mazarins, Montalto, Della Valle, the Queen of Sweden, Farnese, Massimi, Sacchetti and Vitelleschi; one is from the collection of Cardinal Flavio Chigi, to whom the work is dedicated. Others are from the Vatican and Capitoline collections, from churches and from the Forum of Nerva. Only one is shown from outside Rome, from the royal collection in Madrid.*

*Thirty-six plates are signed as drawn and engraved by Bartoli; plate 30 is signed "R.V.A f"; plates 53, 54 are signed "PF". The portrait of Cardinal Chigi above the dedication is signed "V. Guigou fe". Twenty-six plates carry the imprint of the publisher Giovanni Giacomo de Rossi; twenty, that of Domenico de Rossi (one, pl. 81, dated 1693).*

RIBA 206 [describes the first edition, undated, though probably published in 1690].

THE DUKE OF NORTHUMBERLAND'S COPY  
OF A WORK THAT HIDES A LITTLE-KNOWN  
LITERARY TREASURE BY ITALIAN WRITER  
UGO FOSCOLO.

24. [CORBOULD, Henry; BEDFORD, John  
Russell]. *Outline Engravings and  
Descriptions of the Woburn Abbey Marbles.*

[London, William Nicol], 1822.

€3300

OUTLINE  
ENGRAVINGS  
AND  
DESCRIPTIONS  
OF THE  
WOBURN ABBEY  
MARBLES



M.DCCC.XXII



FIRST EDITION. Large folio, ff. 74, with 46 engraved plates. The "List of the plates" lists 48 pl., but no. 47 and 48 are the two in-text illustrations (the t-p vignette and the tailpiece on the last page of text before the Appendix). Half morocco and cloth. Bookplate of Algernon George Percy, Duke of Northumberland on upper pastedown. Inscribed by the Duke of Bedford on front flyleaf: "From the Duke of Bedford". Leather covering the front hinge with minimal tear at foot, marginal foxing to some plates. A.e.g. A very good copy.

*The publication-date of 1822 is carried by the title-plate, but a copy was presented to Sir Thomas Lawrence PRA by the Duke of Bedford in 1821.*

*The work describes ancient and modern sculptures bought by John Russell, sixth Duke of Bedford, displayed in the gallery and "temples" commissioned by his brother, the fifth Duke. This was probably the last notable private collection of antiquities assembled in Britain. It includes bas-reliefs from Villa Aldobrandini and a vase from Hadrian's Villa. Like Lord Egremont at Petworth, the duke combined ancient with modern sculptures, commissioning work from Chantrey, Westmacott, Thorvaldsen and Canova. Canova, indeed, stayed at Woburn in 1815 and advised on the conversion of Holland's greenhouse into a sculpture gallery.*

*The plates show: 1-4. the sculpture gallery, created by H. Holland in 1789 (elevation, plan, section and one ancient vase); 5-14. ancient bas-reliefs, of mythological subjects; 15, 16. the "Lanti" vase; 17-23. ancient statues of pagan deities; 24-26. ancient busts of Roman emperors; 27, 28. miscellaneous ancient sculptures; 29-34. modern bas-reliefs by Chantrey, Thorvaldsen and Westmacott, of mythological subjects; 35, 36. statue of Psyche by Westmacott; 37-45. the western elevation of the 'Temple of Liberty' (designed by Holland) and eastern elevation of the 'Temple of the Graces' (designed by Jeffry Wyatville), with sculptural groups by Flaxman, Westmacott, Canova ('The Three Graces') and Thorvaldsen; 46. ancient sarcophagus and torso of Cupid.*

*Ugo Foscolo's notes on Canova's "Three Graces" form an interesting complement to his well-known poem, "Le Grazie". It was to this admirable work of the Venetian sculptor that Foscolo had dedicated the poem, a composition on which the poet worked throughout his life, remaining unfinished. By the author's will, only a few fragments were published, one of which is in this work. It is a long passage relating to the veil of the Graces, which Foscolo passed off as his personal translation of an ancient Greek hymn. To make his "deception" even more credible, Foscolo had the unpublished "Dissertation on an ancient Hymn to the Grace" published in the Appendix, a piece of literary criticism in which the poet essentially commented on his own verses. Given this detail about Foscolo's poem, the work assumes great significance also from a literary point of view.*

*Most of the collection remains at Woburn Abbey; but Canova's 'Three Graces' is now jointly owned by the Victoria and Albert Museum, London, and the National Gallery of Scotland, Edinburgh.*

E. Angelicoussis, The Woburn Abbey collection of classical antiquities (1995); A.H. Smith, Catalogue of sculpture at Woburn Abbey (1900); A. Michaelis, Ancient marbles in Great Britain (1882), p.721-53. On Canova's 'Three Graces' see R. Varese, Canova: le Tre Grazie (1997); H. Honour and A. Weston-Lewis, The Three Graces: A. Canova [exhibition catalogue] (1995). A study of Foscolo's stay in Britain is C.M. Franzero, A life in exile: Ugo Foscolo in London, 1816-1827 (1977).

EXTREMELY SCARCE IN 4 VOLUMES.



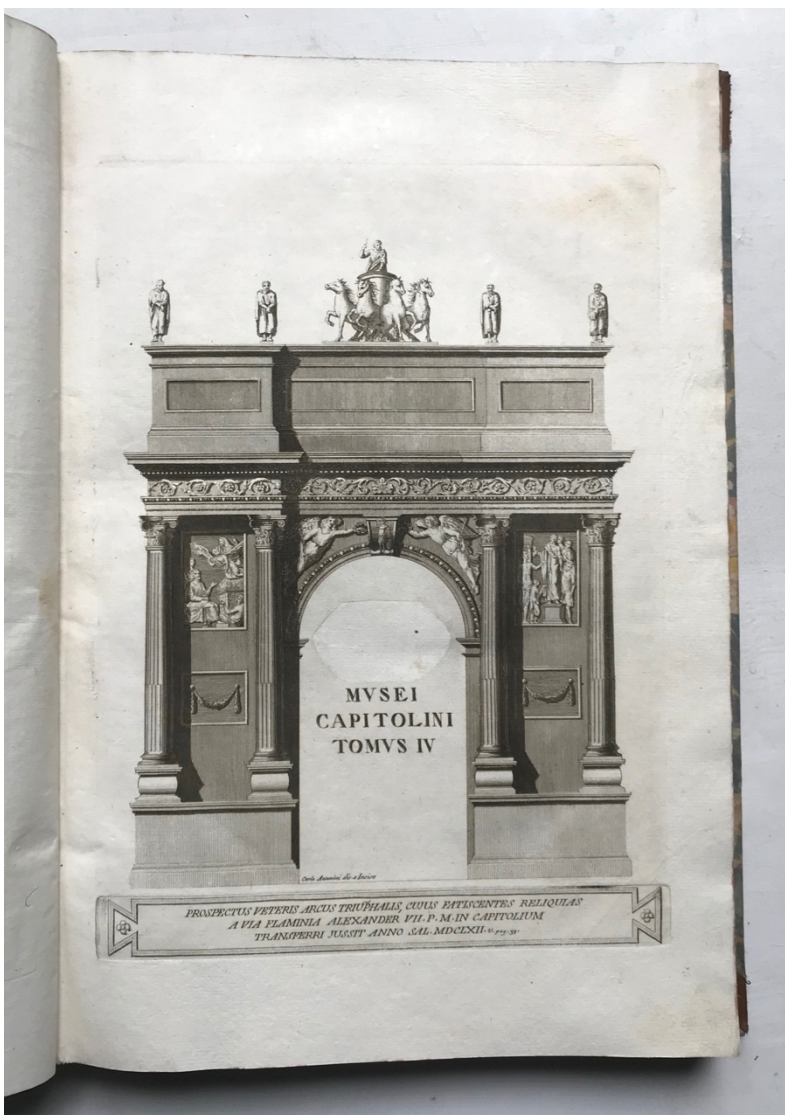
**25. [BOTTARI, Giovanni Gaetano, Nicolò Maria FOGGINI et ALII] *Musei Capitolini tomus primus [-quartus].***

[Vol. I-II] Rome, Typis Antonii de Rubeis, 1750; [Vol. III] Rome, Ex typographia Joh. Mariae Salvioni, 1755; [Vol. IV] Rome, Apud Antonium Fulgonium, 1782.

€4000

FIRST EDITION. Folio (41x28,5cm), 4 vols bound in 5: 1) [4] 42, [4] pp., 8 plates (engraved frontispiece and 7 pl. numbered I-VI - there is a bis pl. V) and 90 numbered plates; 2) [4] 42, [4] pp., 56, [6] pp., 7 plates (engraved frontispiece and 6 pl. numbered I-V - there is a bis pl. II) and 83 numbered plates; 3) [8], 196 pp., engraved frontispiece and 91 numbered plates (lacking 11 plates: no. 4, 11, 15, 20, 24, 27, 30, 31, 43, 56 and 76); 4) Part I: xvi (incl. initial blank), 200 pp., 3 plates (engraved frontispiece, 1 pl. out of the text and 1 in the text) and 39 numbered plates - Part II: 201-420 pp., and plates numbered 40-69. 33 plates in Vol. 4 are double and many have outer folding flaps. Large engraved vignettes on t-ps, numerous large engraved head and tail pieces, historiated initials. A total of 341 plates (of 352) including the frontispieces. An extraordinary set, even though the third volume is defective; uniformly bound in contemporary half leather and marbled paper, gilt lettering to the spines. All edges decorated in red and blue. Minimal wear along the spines and the extremities of the board. A clean and very crisp copy.





Exceedingly rare as a complete set in four volumes. No record of auction results in Rare Book Hub, except for the first two vols. This first and only Latin edition, unknown to Rossetti, is very difficult to find complete as it was published by three different printers throughout a 32-year span. The date on the added engraved title-plate of Vol. I is 1748, "Apud Chalcographiam R.C.A. ad Pedem Marmoreum". The dates on the t-ps are 1750, 1750, 1755 and 1782.

The volumes show: 1. Busts of philosophers, poets, orators and other famous persons; 2. Busts of emperors and empresses; 3. Statues of gods and others; 4. miscellaneous marble statues and bas-reliefs.

The added engraved title-plates, or frontispieces, of Vols I and III and the title-page vignettes of Volumes I-III are signed as drawn and engraved by Giuseppe Vasi - with the exception that the added title-plate of Volume III is engraved by him but drawn by Giovanni Domenico Campiglia. Campiglia's signature as draughtsman appears on nearly all the plates of Volumes I-III - and also on the head-piece of the text of Volume III (none of the other decorations or illustrations in Volumes I-III is

signed). Most plates carry also the signatures of their various engravers - P. A. Pazzi, C. Gregori, N. Billy, S. Pomarede, G. Rossi, F. Mazzoni, Papini, P. Parrocel, M. A. Corsi, N. Gutierrez, G. Gutierrez, G. B. Sintes, Campiglia and Filippo Morghen. Although the fourth volume was published some thirty years after the first three, and by a different publisher ("Apud Antonium Fulgonium"), its numbered plates also are nearly all signed as drawn by Campiglia; but they are signed by a largely new team of engravers: C. Colombini, D. Cunego, A. Pazzi, Carlo Antonini, A. Capellan, Mr. Alè, C. Faucci, L. Germò, C. Gregori, G. Vasi, P. Parrocel, I. D. Campiglia, F. Barbazza and G. B. Piranesi. Of the two unnumbered plates one is unsigned, the other is signed as drawn and engraved by N. Mogalli; of the two full-page illustrations one is signed as drawn and engraved by Antonini, the other as drawn by Hieronymus Masius and engraved by G. M. Cassini. Most decorations carry the signatures of Cassini, Antonini or Campiglia as draughtsman or engraver. The added engraved title-plate is signed as drawn and engraved by Antonini. Bottari's dedications in Volumes II and III are to Cardinal Carlo Vittorio Amadeo Delle Lanze, and to Cardinal Enrico Enriquez.

Brunet, III, 1963. BM, 24, 417. Graesse, IV, 636; R.T. Ridley, "To protect the monuments: the papal Antiquarian (1534-1870)", in *Xenia antiqua*, I (1992), p.117-54; F. Haskell and N. Penny, *Taste and the antique: the lure of classical sculpture 1500-1900* (1982); G. Wright, ed., *The formation of national collections of art and archaeology* (1996).

WITH STUNNING FOLDING VIEWS OF GENOA.



VUE GÉNÉRALE DE LA VILLE DE GÈNES  
dessinée par Bence et Thierry

**26. GAUTHIER, Martin Pierre.** *Les plus beaux édifices de la Ville de Gênes et de ses environs.*

Paris, Chez l'Auteur, 1818.

€3500

FIRST EDITION. Large folio (54x35cm). [4], 6, [2], 15, [1], with half-title, 6 large views of Genoa, 2 of which are double-paged and other 2 are double-page and folded several times, and 101 numbered plates (of 102, lacking plate no. 69; no. 47 is folding), all finely engraved in copper. Bound in contemporary half leather and patterned paper. Untrimmed with deckled edges. Some light spotting to the initial leaves, sporadic marginal light spotting throughout. An excellent, wide-margined copy.

*This is the first edition of the first part of this unique and rare work by the French architect Martin-Pierre Gauthier (1790-1855). Dedicated to the king of France, the book shows the most beautiful Genoese palazzos, with sections and plans, and with 6 splendid views of the city engraved by Bence and Thierry.*

*A second part including 72 plates appeared many years later in 1832. Gauthier was awarded the grand prix of the Académie des Beaux-Arts in 1810. These works on the buildings of Genoa appear to be his only published book. "Les édifices de cette ville y sont décrits et dessinées avec beaucoup d'art et de fidélité" (Dictionnaire de Biographie française).*



Brunet, II, 1506; Biblioteca Italiana, tomo LXVII, Milano, 1832, p. 122: "L'opera del Gauthier ci si presenta, diremmo quasi, con quella medesima magnificenza, colla quale ad un viaggiatore presentansi i sontuosi edificj di Genova, e certo è ancora ch'essa venne dagli architetti generalmente applaudita".



27. [FRÉART DE CHAMBRAY, Roland]. *Parallèle de l'architecture antique et de la moderne: avec un recueil des dix principaux auteurs qui ont écrit des cinq Ordres. Sçavoir, Palladio & Scamozzi, Serlio & Vignola, D. Barbaro & Cataneo, L. B. Alberti & Viola, Bullant & de Lorme, comparez entr'eux. ...*

Paris, Chez Pierre Emery...; Michel Brunet...; et la veuve de Daniel Horthemelis... , 1702.

€1400

Large folio (42x28cm). [6], 117, [3] pp., with additional engraved title-plate, title vignette, 31 vignettes (head and tailpieces), several engraved initials, 44 full-page plates in the text and 10 final unnumbered double-paged plates out of the text. Bound in full contemp. calf, gilt title over label and decorations to spine. Occasional mild age toning, marginal minor dampstaining affecting a few leaves. An excellent copy.

*This work was first published in 1650. The name of the author, "le Sieur de Chambray", is mentioned in the Privilege. Most in-text illustrations are full-page. Pages 35/36 carry full-page illustrations on recto and verso; pages 87/[88] carry a full-page illustration on recto only, the verso being blank.*

*The frontispiece is signed as designed by Charles Errard and engraved by Pieter Dannoot. The illustration on p.36 is signed as designed by Errard and engraved by Simon Thomassin; that on p. 67 as engraved by "T"; no others are signed. But the Privilege states that the original plates of the illustrations were found among Errard's effects. The ten double plates show « Modenatures Ornemens Et Trophées Du Piedestal De La Colonne Traiane" (caption on pl. [1]).*

*An English translation, A Parallel of the antient architecture with the modern, was published in 1764.*

RIBA 1132; Millard, I, 76; Fowler, no. 129.

FAMOUS 18TH-CENTURY REISSUE.

**28. PALLADIO, Andrea.** *I quattro libri dell'architettura.*

Venice, Domenico de' Franceschi [i.e. Giambattista Pasquali], 1570 [i.e. 1768].

€6000



Folio (34x25cm). [4], 63, [1]; [2], 76; [4], 42, [4]; [2], 131, [1] pp. Each part with individual t-p, a total of 218 copperplate illustrations. Inscription on t-p: "Ing. Balzaretto". Bound in contemporary half mottled leather and marbled paper, gilt lettering over label to spine. Some minor wear to the binding, internally fine. All edges sprinkled in red. An excellent wide-margined copy.

*A fine later copy of this important architectural treatise; a famous reprint issued in Venice by Giambattista Pasquali at the behest of the British consul Joseph Smith, patron of various artists, in particular of Canaletto. This facsimile edition was intended not as a forgery but to meet the demand for a textbook occasioned by the eighteenth-century Palladian revival. Compared to the 1570 edition, the counterfeit has simple initials instead of historiated and copper engravings rather than woodcuts.*

Fowler 232.

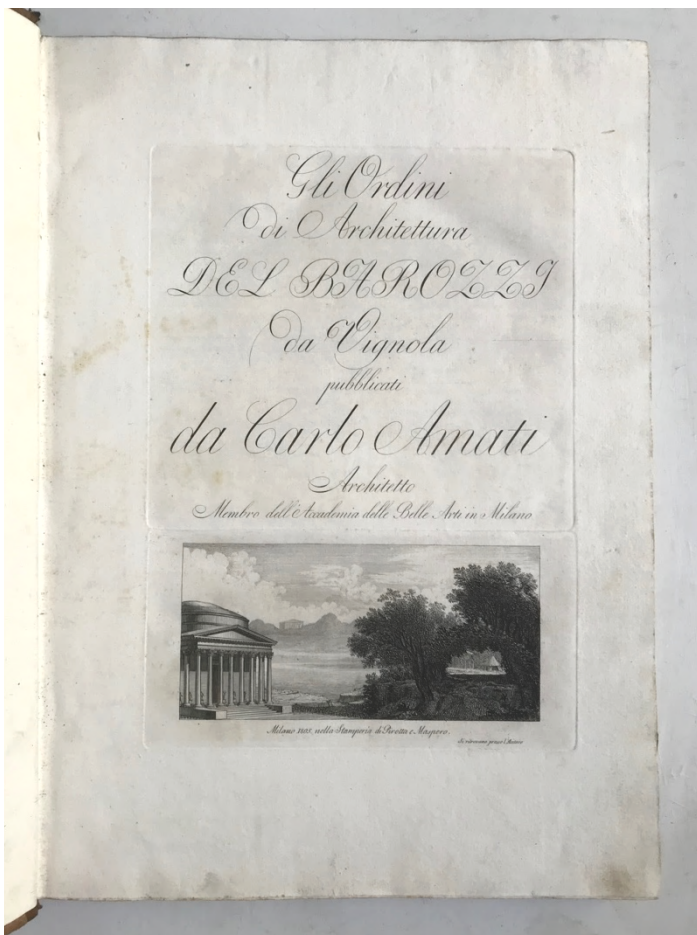
**29. BAROZZI DA VIGNOLA, Jaco, and Carlo AMATI.** *Gli ordini di architettura del Barozzi da Vignola.*

Milan, Nella Stamperia di Pirota e Maspero, 1805.

€1200

FIRST EDITION. Large folio (47x34,5cm). 56, [2] pp., with 40 engraved plates including title-plate and 1 double plate (no. 27). Some tissue paper guards preserved; printed on thick paper. Calligraphic title on title-plate with vignette engraved in copper showing a view of a classical temple. Contemp. half mottled





leather and patterned paper, gilt title over label to spine; binding somewhat worn and chipped along extremities. Occasional light marginal soiling, else rather crisp and clean. Overall, a very good copy.

*At the time when eclecticism was in vogue in Italy, the Milanese architect Carlo Amati drew on the taste of the Vitruvian princes with a series of publications dedicated to the great classical masters of architecture, such as this beautiful edition of Vignola's works.*

*The plates signed "C.A." were designed by Berioli and engraved by Amati.*

OPAC SBN IT\ICCU\PUVE\013778.

#### EXQUISITE COPY

**30. PALLADIO, Andrea, and Ottavio BERTOTTI SCAMOZZI.** *Le terme dei romani diseguate da Andrea Palladio E ripubblicate con la giunta di alcune osservazioni da Ottavio Bertotti Scamozzi giusta l'esemplare del Lord Co. di Burlingthon impresso in Londra l'anno 1732.*

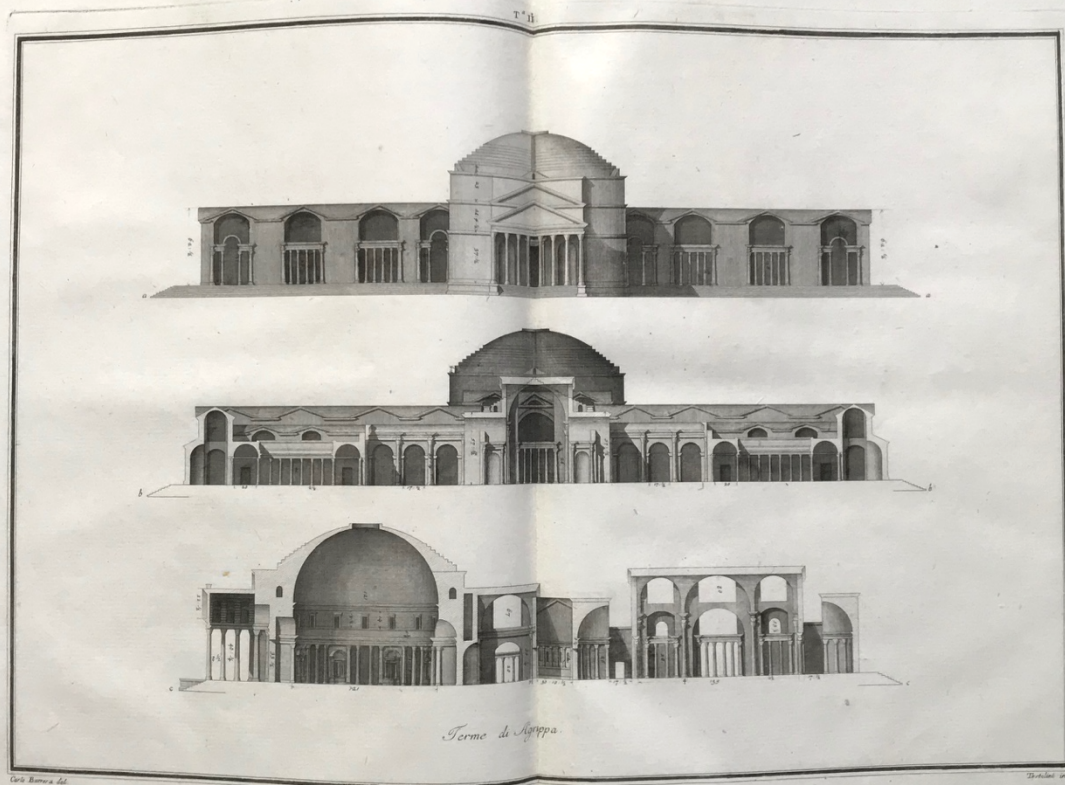
Vicenza, Per Francesco Modena, 1785.

€8500

FIRST EDITION. Large folio (48,5x35cm). 32, 35, [1] pp., frontispiece plate and 25 pl. (17 dble). Initial text in Italian, final text in French. Inscribed on t-p: "Ing. G. Balzaretto". Bound in attractive and elegant contemporary mottled calf with two concentric gilt-tooled elaborate floral borders with fleurons at the inner corners. Richly gilt spine and title over red morocco label. Very clean and crisp; a.e.r. A beautiful wide-margined copy in a soberly sumptuous contemporary calf binding.

*This work was published the same year in Italian, in French (Les thermes des Romains) and in a French-Italian bilingual edition, like the present copy.*

*The text describes the larger public baths constructed at Rome between the first and fourth centuries - the baths of Agrippa, Nero, "Vespasian" [i.e. those of Titus], "Titus" [i.e. those of Trajan], Caracalla, Diocletian and Constantine, and "alcuni altri disegni appartenenti alle terme".*



*The plates show plans, elevations, sections and details of orders. They are based on those in the "Fabbriche antiche diseguate da Andrea Palladio", published by Lord Burlington (dated 1730 but probably published between 1736 and 1740), which in turn were based on Palladio's drawings. Not included in Burlington's edition but published here is the plan of the Baths of Agrippa, which is based on a drawing by Tommaso Temanza.*

*The publication is dedicated by the editor, Bertotti Scamozzi, to Girolamo Ascanio Giustiniani - in acknowledgment of the loan of his copy of Burlington's book ("rarissima edizione").*

*The added engraved title-plate incorporating a portrait of Palladio does not name the source-artist; it is signed as engraved by Gaetano Testolini. All plates are signed as drawn by Carlo Barrera; several, as engraved by Testolini.*

RIBA 2380; Millard, IV, 72; Fowler 234; "La raccolta palladiana e collaterale di Guglielmo Cappelletti ... catalogo ... cura di Giorgio E. Ferrari", in Bollettino del Centro Internazionale di Studi di Architettura



Andrea Palladio (1976-87), 184-185. L. La Follette, "A contribution of Andrea Palladio to the study of Roman thermae", in *Journal of the Society of Architectural Historians*, 52 (1993), p. 189-98.



**31. ALBERTI, Leon Battista.** *Della architettura della pittura e della scultura... Traduzione di Cosimo Bratoli.*

Bologna, Nell'Istituto delle Scienze, 1782.

€2800

Folio (38x26cm). xiii, [1], [2], 341, [3] pp., with 1 unnumbered plate and 69 numbered plates, several folding (plates 10 to 13 misbound towards the end of the book). Plates engraved by Pio Panfili. Inscribed on t-p: "Ing. G. Balzaretto". Untrimmed, with deckled edges. Contemp. quarter vellum with early handwritten title, patterned paper over pasteboard (binder's waste with ms. sentences on upper pastedown). Light wear along the edges of the covers. An excellent copy.



A charming 18th-century edition, beautifully illustrated with 70 plates, of the Italian translation of Alberti's masterpiece dedicated to ancient and Renaissance architecture. Translation by Cosimo Bartoli.

Fowler 12; Brunet, I, 131; Choix, 8054: "Très belle édition faite avec beaucoup de soin"; Gamba 1188.

**32. BAROZZI DA VIGNOLA, Jacopo.** *Livre nouveau, ou Règles des cinq ordres d'architecture; nouvellement revu, corrigé et augmenté par M. B\*\*\* (J.-F. Blondel). Avec plusieurs morceaux de Michel-Ange, Vitruve, Mansard et autres célèbres architectes tant anciens que modernes*

Paris, Chez Mondhare et Jean, 1757.

€1000

Large folio (42,5x30,5cm). 77 engraved plates (of 109 apparently), 6 of which are double-paged, including title-plate

engraved by Vasseur after a drawing by Cochin and 'avis au lecteur' leaf. C19th quarter calf and marbled paper. Very crisp and clean copy. Excellent condition.

*Rare first folio edition, preceded by a quarto edition of 1747, depicting the five orders, elevations and views of palaces and churches including Notre Dame, St. Paul and the Louvre, details of architectural ornament, metalwork, chimneys and doors. The only two records listed on the "Catalogue collectif de France" (CCfr) referring to copies of this work published by Mondhare and Jean state that the work contains 77 plates. However, other records on OCLC list most copies as having 109 plates with "Fin" printed on the last plate.*

*The title continues as follows: "Avec plusieurs morceaux de Michel-Ange, Vitruve, Mansard, et autres Célèbres Architectes tant Anciens que Modernes. Le tout enrichi de Cartels, Culs de Lampes, Paysages, Figures et Vignettes très utiles aux Elèves et a Ceux qui veulent apprendre le Dessin en tout ce qui concerne les Arts, surtout l'architecture et l'Ornement. Le tout d'après Mrs. Blondel, Cochin et Babel Graveurs et Dessinateurs du Roy ..."*





*"The plates are enlivened by charming groups of figures and rococo motives. Except the title-pages by Vasseur and Aveline, they were engraved by Chereau and Charpentier after designs of Babel, Blondel, Canuc, Chedel, Chevetot, Cochin, Cuvillies, Huquier, Mansart, Martinet, Marvi, Meissonier, Oppenort, Pannini, Piranesi, Poulleau, Soubeyran and others" (Fowler).*

Millard, I, 162; cf. Fowler 379 (1761 edition).

**33. TURCONI, Francesco.** *Fabbriche antiche di Roma disegnate e restaurate dall' arc. I. F. Turconi.*

Milano, Tipografia Molina, 1857.

€3500

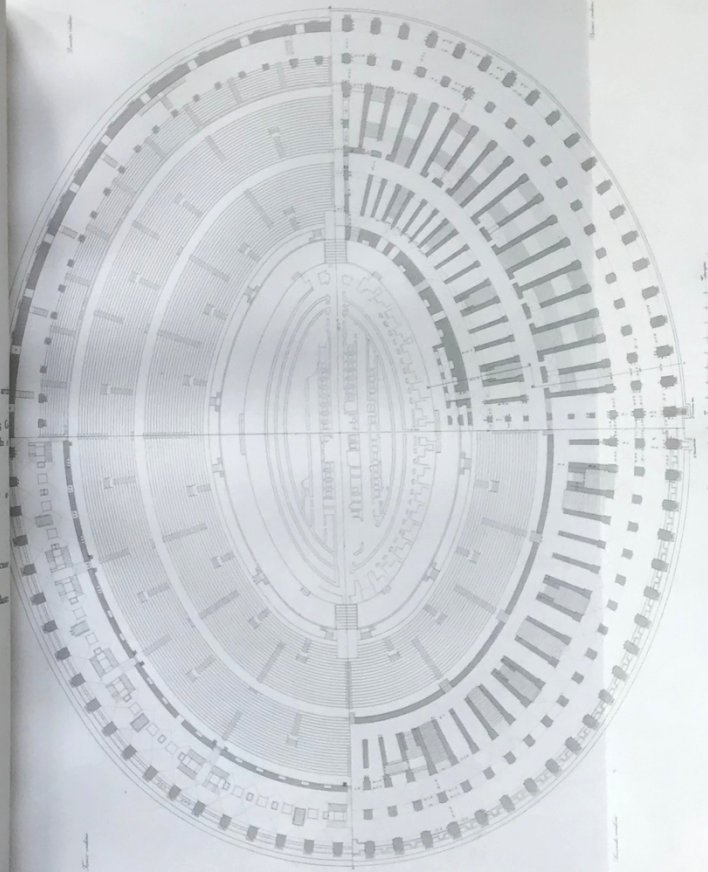
FIRST EDITION. Large folio (52x40cm). 54 unnumbered pages and 157 plates including plans to illustrate 25 buildings from Ancient Rome ([6], 9 pl., [2], 13 pl., [2], 10 pl., [2], 5 pl., [2], 13 pl. (1 folding), [2], 5 pl., [2], 3 pl., [2], 4 pl., [2], 2 pl., [2], 24 pl. numbered as xxiii, [2], 4 pl., [2], 5 pl., [2], 5 pl., [2], 7 pl., [2], 5 pl., [2], 4 pl., [2], 4 pl., [2], 5 pl., [2], 4 pl., [2], 4 pl., [2], 5 pl., [2], 3 pl., [2], 6 pl., [4], 5 pl.). Very sporadic marginal spotting. Bound in elegant contemporary calf and marbled paper, gilt title and decorations to spine in compartments. Minor wear to binding. A very fresh copy, bright and clean. Excellent condition.

*Francesco Turconi was an engineer and architect active in Milan between 1825 and 1847, who studied at the Academy of Fine Arts in Milan, where in 1828 he was the winner of the first-class prize in the great competition of architecture having as its theme the design of a cathedral facing a large square. Thanks to his stay in Rome, he came into contact with the cosmopolitan environment of the city and studied the Roman monuments. The results of these early studies were published in 1857 in Milan in this work.*

*Turconi aimed to reproduce the original appearance of twenty-five important Ancient Roman monuments, such as the Pantheon, the arches, amphitheatres, thermae, Paleochristian churches, and temples, based on their remains and ruins.*

## ANFITEATRO DETTO IL COLOSSEO

- Tav. I. Iconografia dei diversi piani.
- II. Ortografia per il lungo restaurata.
  - III. Sezione parallela alla suddetta Ortografia restaurata.
  - IV. Sezione trasversale presa sulla C. D. E. F.
  - V. Dettagli del primo ordine; Cornicione capitello, e base delle colonne; Imposta ed arco del primo ordine; e fianco dei pilastri interni.
  - VI. Dettagli del secondo ordine; Cornicione, capitello, base delle colonne e piedestallo; Imposta del portico interno con fianco e profilo dell'architrave; imposta degli Archi e piedestallo.
  - VII. Primo e secondo ordine colle iconografie di dettaglio.
  - VIII. Dettagli del terzo ordine; Capitello delle colonne, cornicione con sua soffitta, e sezione nel mezzo del capitello.
  - IX. Altri dettagli del terzo ordine. Piedestallo con profili, ed archivolto.
  - X. Ortografia in grande di parte del terzo ordine con Iconografia.
  - XI. Dettagli del quarto ordine; Capitello dei pilastri con fianco e sezione, e Cornicione col profilo.
  - XII. Piedestalli e basi dei pilastri col loro fianco, e profilo della mensola fra i pilastri del quarto ordine.
  - XIII. Ortografia in grande di parte del quarto ordine.







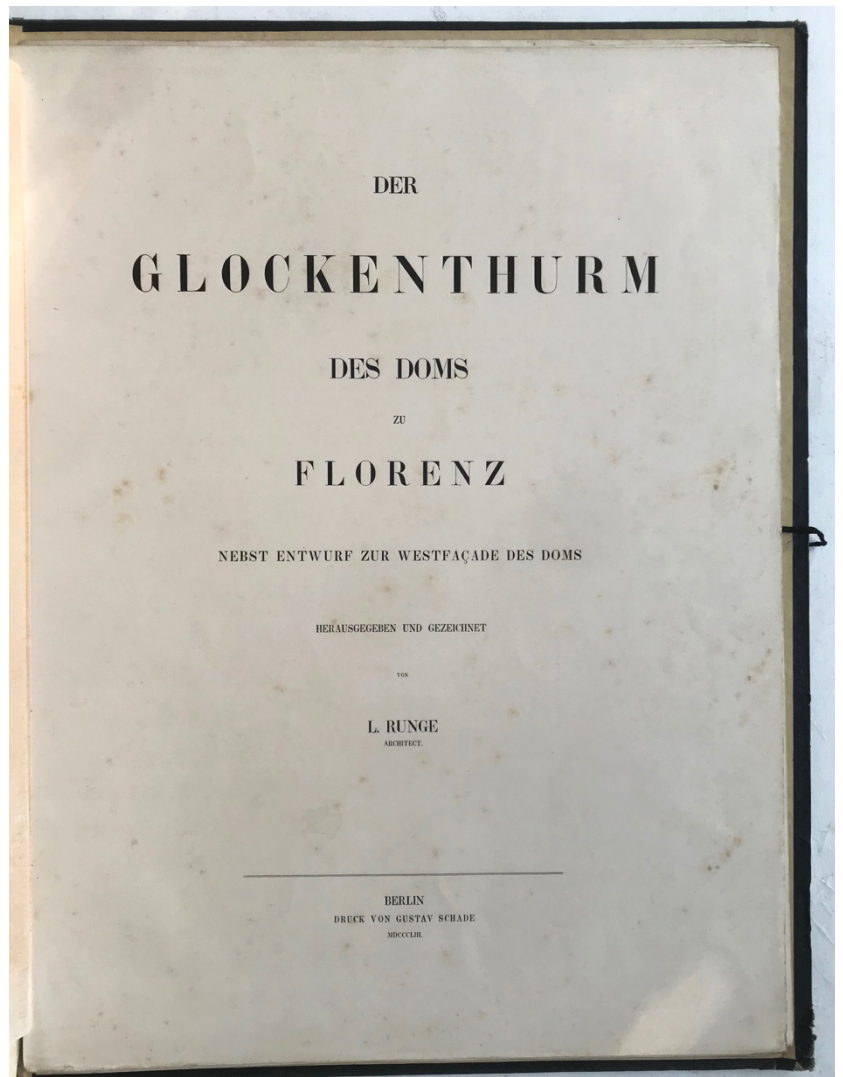
AN INTERESTING STUDY OF THE BELL TOWER OF THE DUOMO  
IN FLORENCE. VERY RARE.

**34. RUNGE, Ludwig.** *Der Glockenthurm des Doms zu Florenz  
nebst entwurf zur westfaçade des doms.*

Berlin, Druck von Gustav Schade, 1853.

€1500

FIRST EDITION. Large folio (54x41cm). Frontispiece plate, title  
leaf, 2 ll. of text on two columns (German and French) and the  
folding chromolithographed bell tower of Florence's Duomo.  
Tissue paper guards. Unbound as issued and kept in its original  
cloth-covered blind-tooled folder with ties.



A NICE COPY.

**35. CAVANAH MURPHY, James.** *The Arabian Antiquities of Spain.*

London, Published by Cadell & Davies, 1815.

€9000

FIRST EDITION, elephant folio (65,5x48,5cm). Title-plate, 21, [1] pp., I-IX pl., sectional title-pl., X-XCVII pl. (3 bis pl.: 8, 79, 80; 1 tris pl.: 86; 1 double-paged: 12). A total of 104 engraved plates by Fittler, Landseer and others, after Murphy, nineteenth-century red half morocco and marbled paper covered boards, marbled endpapers, gilt edges, sporadic light marginal foxing. An excellent copy.



*An important work on the magnificent Moorish architecture in Spain, superbly illustrated and including many plates dealing with the Alhambra Palace in Granada. This erudite work, edited and with descriptions by Thomas Hartwell Horne (1780-1862), is primarily the creation of James Cavanah Murphy. Murphy spent seven years in Spain making highly accurate measured drawings of the Alhambra and other great Moorish buildings and antiquities. He then spent another seven years (and a great deal of money) in preparing the present work for publication. The result is both the most important early*



*illustrated work on the subject and a store-house of information and beautiful images of these exquisite buildings.*





INTERIOR VIEW OF THE MOSQUE AT CORDOVA.

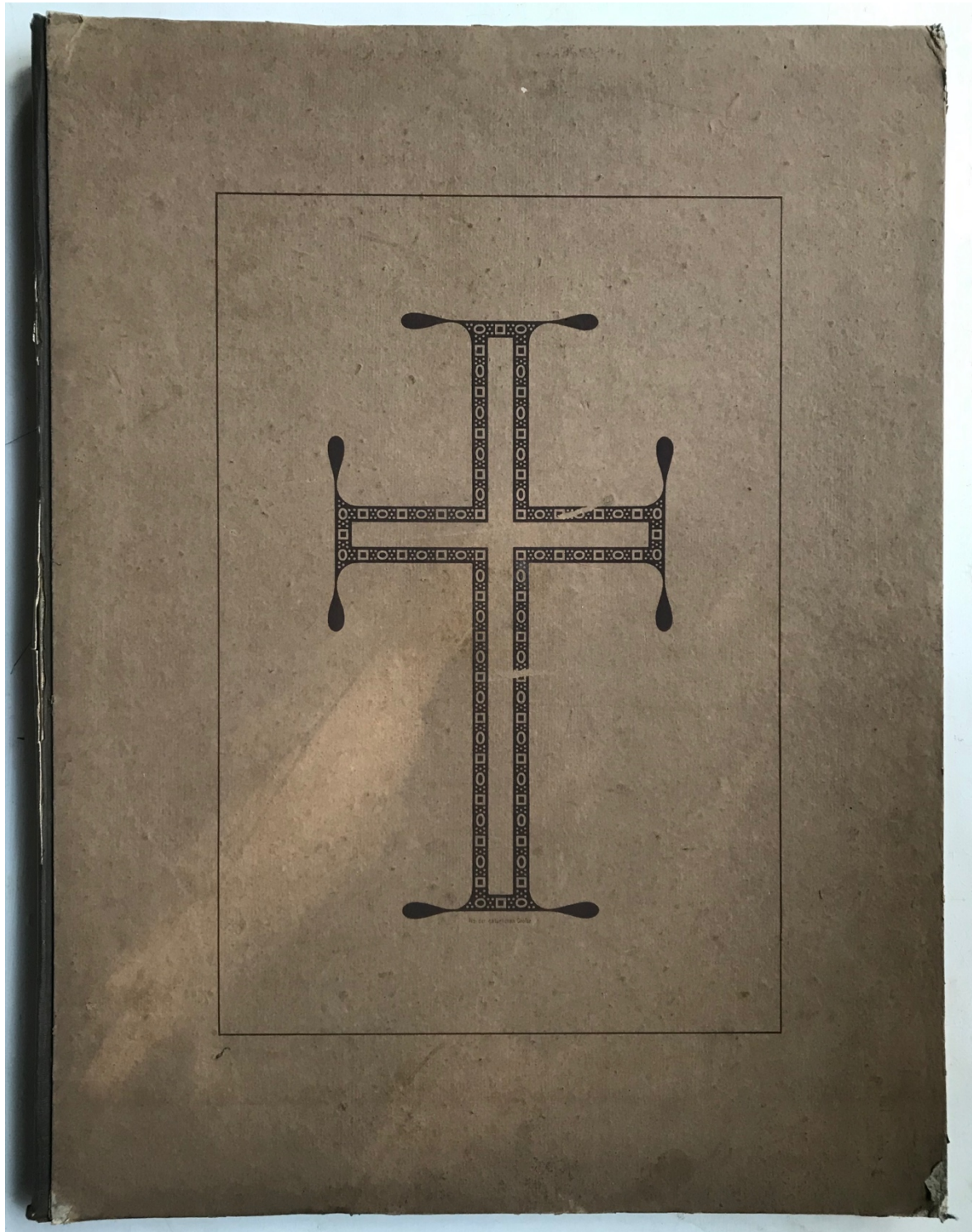
Engraved by J. Roffe & J. Le Keux from a drawing by J.C. Murphy.

*The publication date of June 1st 1815 is carried by the title-plate and all plates. The title plate carries the date of 1813 within the plate; and there is one headpiece, which carries the date of April 28th 1812. Plates and text describe the mosque at Córdoba (pl. 1-9) and Alhambra and the Generalife at Granada (pl. 10-97). The title plate and all other plates are signed as drawn by J.C. Murphy, except plates 8, 11, 35, 83, 97. Most are signed by an engraver - J. Roffe (19 pl.); J. Le Keux (12 pl.); H. Le Keux (10 pl.); E. Turrell (8 pl.); J. Shury (6 pl.); J. Neagle (6 pl.); S. Porter (t.pl. and 5 pl.), J. Warner (3 pl.); S. Rawle, J. Fittler, J. Walker, J. Taylor, J. Landseer, G. Cooke, W. Woolnoth, Armstrong, F.R. Hay, W. Angus, J. Byrne, J. Lee (1 plate each). Sixteen plates do not carry an engraver's signature.*

RIBA 2220; Graesse, IV, 631; Lowndes, II, 1635; Palau 186308; UCBA, II,1435. On the reception of Arab styles see J. Sweetman, *The oriental obsession* (1988); Tonia Raquejo, 'The "Arab cathedrals": Moorish architecture as seen by British travellers', in *Burlington magazine*, 128 (1986 August), p.555-63; M. Darby, *The Islamic perspective: aspects of British architecture and design in the nineteenth century* (1983).



VERY RARE TO FIND COMPLETE WITH THE TEXT AND THE ORIGINAL BINDING.



**36. SALZENBERG, Wilhelm.** *Alt-Christliche Baudenkmale von Constantinopel vom V. bis XII. Jahrhundert. Auf Befehl Seiner Majestät des Königs aufgenommen und historisch erläutert...*

Berlin, Verlag von Ernst & Korn, [1854]-1855.

€5500



FIRST EDITION. Elephant folio (67x52cm). [4], 40, [2], xiv, [2], tinted lithographed frontispiece, chromolithographed title, 39 plates of which 13 are chromolithographs, 4 tinted lithographs and 22 engravings. Inscribed on t-p: "Ing. Gius. Balzaretto". Occasional mild marginal spotting. Frontispiece very foxed, all numbered plates are clean and rather bright. Loose in orig. illustr. boards (spine defect, rubbed). A very good copy of this scarce work.

*Salzenberg was a student of Karl Friedrich von Schinkel and practised as an architect at Berlin. In 1848 he travelled to Constantinople to take advantage of Fossati's restoration to the fabric of St. Sophia, in order to examine the building closely. Salzenberg spent five months in Constantinople and was able to*



*make detailed drawings of mosaics in the church which had been brought to light during the works in progress. These mosaics were later covered over with plaster and by 1850 none were visible. Salzenberg's important work remains the major source of information about the mosaics of St. Sophia (Blackmer).*

Blackmer 1483.

**37. PUGIN, Augustus Charles, and Edward James WILLSON.** *Examples of Gothic architecture; selected from various ancient edifices in England: consisting of plans, elevations, sections, and parts at large; calculated to exemplify the various styles, and the practical construction of this admired class of architecture: accompanied by historical and descriptive accounts... Second edition, with corrected plats.*

London, Henry G. Bohn, 1838-1840.

€800

4to. 3 vols: xviii, 66 pp., 73 plates (one folding and one double) including the etched frontispiece lettered "Examples of Gothic Architecture, by A. Pugin, Architect. Consisting of Plans, Sections, Elevations and

Details. Vol. I." On the title-plate the lettering is set within an elevation of the west front of the Great Gateway at Magdalen College, Oxford, and is dated January 1830. It is lettered 'Domestic Architecture' above the gateway.; xxiv, 63, [1] pp., 73 plates including the frontispiece, by A. W. N. Pugin, depicting a 15th century architect at work in his study.; xvii, [1], 93, [1] pp., 74 plates (one folding and two double). Contemp. half morocco and cloth, gilt lettering to spines. Tightly bound. Sporadic minor marginal spotting, mild rubbing in a few places on the binding. An excellent copy.

*Pugin was the son of a French draughtsman, Auguste Pugin. As a boy, he travelled through England and France with his father who was making architectural drawings of medieval and ecclesiastical buildings. It was these visits that inspired Pugin's idea of the Gothic. He became one of the main promoters of the Gothic revival style in architecture.*



HOPITAL DE BEAUNE

*In 1835, Pugin converted to Catholicism, which became a dominant force in his life. A staunch advocate of the religion, Pugin spread his belief that Roman Catholicism was the only faith worthy of Gothic architecture, saying, "I feel perfectly convinced the Roman Catholic Religion is the only one in which the grand and sublime style of church architecture can ever be restored" (Harries, Pugin: An illustrated life of Augustus Welby Northmore Pugin, 1812-1852. Buckinghamshire: Shire Publications Ltd., 1994.).*

*Preface in Vol. 1 by the author is dated 1831. Includes bibliographical footnotes. Vol. 3 contains a "Preface to the second edition". Partial contents: vol. 3: Historical account of the Vicars' Close at Wells, Somersetshire -- Historical account of the manor-house and church at Great Chalfield, Wiltshire -- Historical account of the manor-house at South Wraxhall, Wiltshire -- Historical account of the Church of St. Peter, at Biddeston, Wiltshire.*

**38. GAILHABAUD, Jules.** *Monuments anciens et modernes. Collection formant une histoire de l'architecture des différents peuples a toutes les époques.*

Paris, Librairie de Firmin Didot Frères, 1850.

€750

Large 4to, 4 vols. 2 vols of text with half-titles, each one divided in 2 parts, numbered 1 to 4: "Temps Anciens" and "Moyen Age (Première partie)"; "Moyen Age (Deuxième partie)" and "Période Moderne". Unnumbered text pages. 2 vols of plates with tissue paper guards, about 400 engraved views, plans and details, etc., including three folding, some scattered spotting, contemporary quarter morocco gilt, rubbed and slight wear. Inscribed on t-p: "Ing.re Gius. Balzaretto, Borgospesso, Milano 1855". Tightly bound in contemporary quarter and half morocco and cloth. Sporadic plates foxed. Generally, very clean and crisp. Very good condition.

#### THE COMPLETE FIRST SERIES.

**39. DALY, César.** *L'Architecture privée au XIXe siècle sous Napoléon III. Nouvelles maisons de Paris et des environs... Tome premier [-troisième].*

Paris, Chez A. Morel et Cie, 1864.

€2700

FIRST EDITION of the first series. Large folio, 3 vols: 1) [4] pp. and 55 engraved plates (one double) including title-plate; 2) 32 pp. and 98 engraved plates (two double) including title-plate; [4] pp. and 78 engraved plates (two double) including title-plate. A total of 3 title-frontispieces and 227 plates. Some tissue paper guards. Contemporary half brown morocco and cloth. Bookbinder's label on verso of f.f.l. Occasional marginal light spotting, else very clean and crisp. An excellent copy.

*Complete first series, dedicated to Baron Haussmann, of this beautiful work on private exterior and interior architecture in Paris and its surroundings, composed with the aim of making known the dwellings built since the beginning of the reign of Napoleon III. The work is divided in private hotels (volume 1), rental houses (volume 2) and suburban villas (volume 3).*



*"c'est-à-dire depuis qu'une administration heureusement inspirée a entrepris, par d'immenses travaux, d'établir entre la grande cité parisienne et les besoins de ses habitants une harmonie qui manquait, et qui était réclamée impérieusement à la fois par l'industrie et le commerce, par l'Art et l'agrément public, par l'hygiène et la sécurité générales" (p. 9 du tome 2).*



# ARCHITECTURE CIVILE ET DOMESTIQUE

AU MOYEN AGE ET A LA RENAISSANCE

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PAR

AYMAR VERDIER

ARCHITECTE DU GOUVERNEMENT

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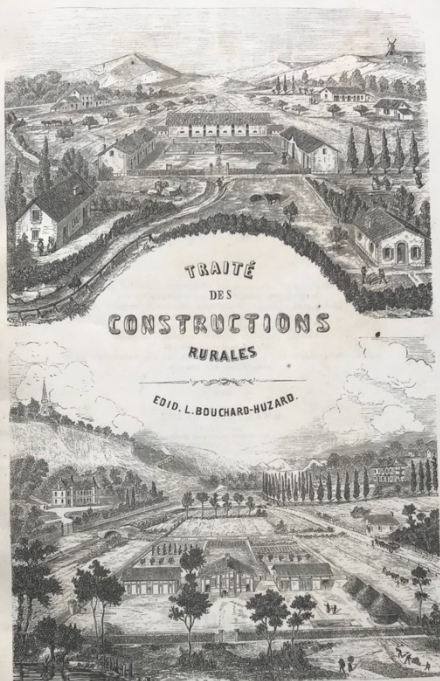
1855

**40. VERDIER, Aymar, and François CATTOIS.** *Architecture civile et domestique au Moyen âge et à la Renaissance.*

Paris, Librairie Archéologique de V<sup>or</sup> Didron, 1855.

€800

FIRST EDITION. Large 4to. 2 vols: (text) [4], V, [1], [2], 176, [2], 240 pp., with half-title and occasional woodcut illustrations in the text; (plates) 58 numbered pl., [2], 56 unnumbered pl. A total of 114 plates. Tightly bound in contemporary half calf and cloth. Clean, bright and crisp throughout. Sporadic marginal very mild foxing. An excellent copy.



**41. BOUCHARD Louis.** *Traité de constructions rurales et de leur disposition, ou Des maisons d'habitation à l'usage des cultivateurs ... : suivi de details sur les modes d'exécution et terminé par une bibliographie spéciale.*

Paris, Imprimerie et librairie d'agriculture et d'horticulture de M<sup>me</sup> V<sup>e</sup> Bouchard-Huzard, [1858].

€650

FIRST EDITION. 3 parts in 2 vols. Vol I - [8], xvi, 472, [24] pp. with half-title, additional engraved title, 112 numbered plates out of the text and several woodcut illustrations in the text. Vol. II - [8] 473-584 pp. with half-title, additional engraved title and plates numbered 113-145 and several woodcut illustrations in the text; 585-888, [16] pp. with plates numbered 146-150 (150 has a bis pl.) and several woodcut illustrations in the text. Deckled edges. Contemporary half green morocco and marbled paper. Fine copy.





LIMITED ISSUE, LARGE FOLIO

**42. CICOGNARA, Leopoldo.** *Memorie spettanti alla storia della calcografia.*

Prato, Nella tipografia dei fratelli Giacchetti, 1831.

€1300

FIRST EDITION, limited deluxe issue ("esemplare 6" printed on t-p). Large folio (52,5x36cm). 100, [4] pp. with 18 plates numbered 1 to 16 (two are bis). Contemporary half vellum and patterned paper, gilt title over morocco label to spine. Very fresh and clean throughout. Excellent copy.

*First and only edition of this great classic by Count Cicognara in a special limited deluxe issue. The work is dedicated to the study of "nielli" (metal jewels carved by using a black compound of sulphur and silver, lead, or copper), of which the Count had an important collection, and to playing cards and lithography. The appendix is dedicated to illustrating the goldsmith's art. The plates show works belonging to private collections: Visconti, Durazzo, Trivulzio and Cicognara.*

RARE WORK WITH 165 BEAUTIFUL PLATES.

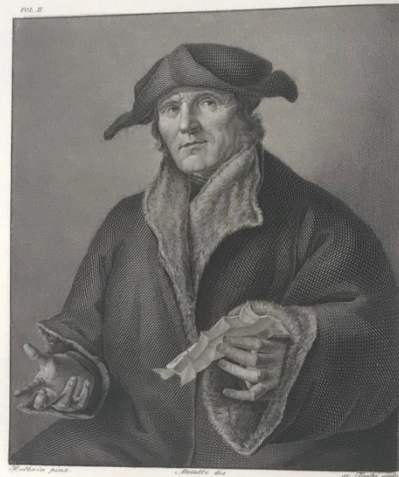
**43 AZEGLIO, Roberto d'.** *La reale galleria di Torino illustrata... ridotta dalla I.a edizione. Dedicata a S. M. Vittorio Emanuele II Re d'Italia.*

Turin, Luciano Basadonna Editore, 1864.

€3800

Large folio (52x33,5cm). 2 vols: 320 pp., portrait of Vittorio Emanuele II and 80 plates; 290 pp. and plates numbered 81 to 164 plates. A total of 165 plates, all in fine condition and with tissue paper guards. Bound in contemporary half maroon morocco and cloth, gilt title and gilt decorations to spine. Minor defects to the binding, internally bright and crisp. Very good.

*Second edition (the first was printed in 1836) of the first catalogue illustrating the "Royal Gallery" of Palazzo Madama, now known as Galleria Sabauda, inaugurated and opened to the public on 2 October 1832. By the will of Carlo Alberto, Palazzo Madama had become one of the most important art galleries*



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in Italy. At that time, it collected the collections from the Royal Palace, the Palazzo Carignano in Turin and the Palazzo Durazzo in Genoa (purchased in 1824)

D'Azeglio, curator and founder of the museum, and author of the descriptions of the paintings, combined long historical digressions to art criticism, with the aim to give the work a distinctly Italian connotation.

**44. DECKER, Paul.** *Fürstlicher Baumeister, Oder Architectura Civilis / 1 [Anhang], Des fürstlichen Baumeisters Anhang zum ersten Theil.*

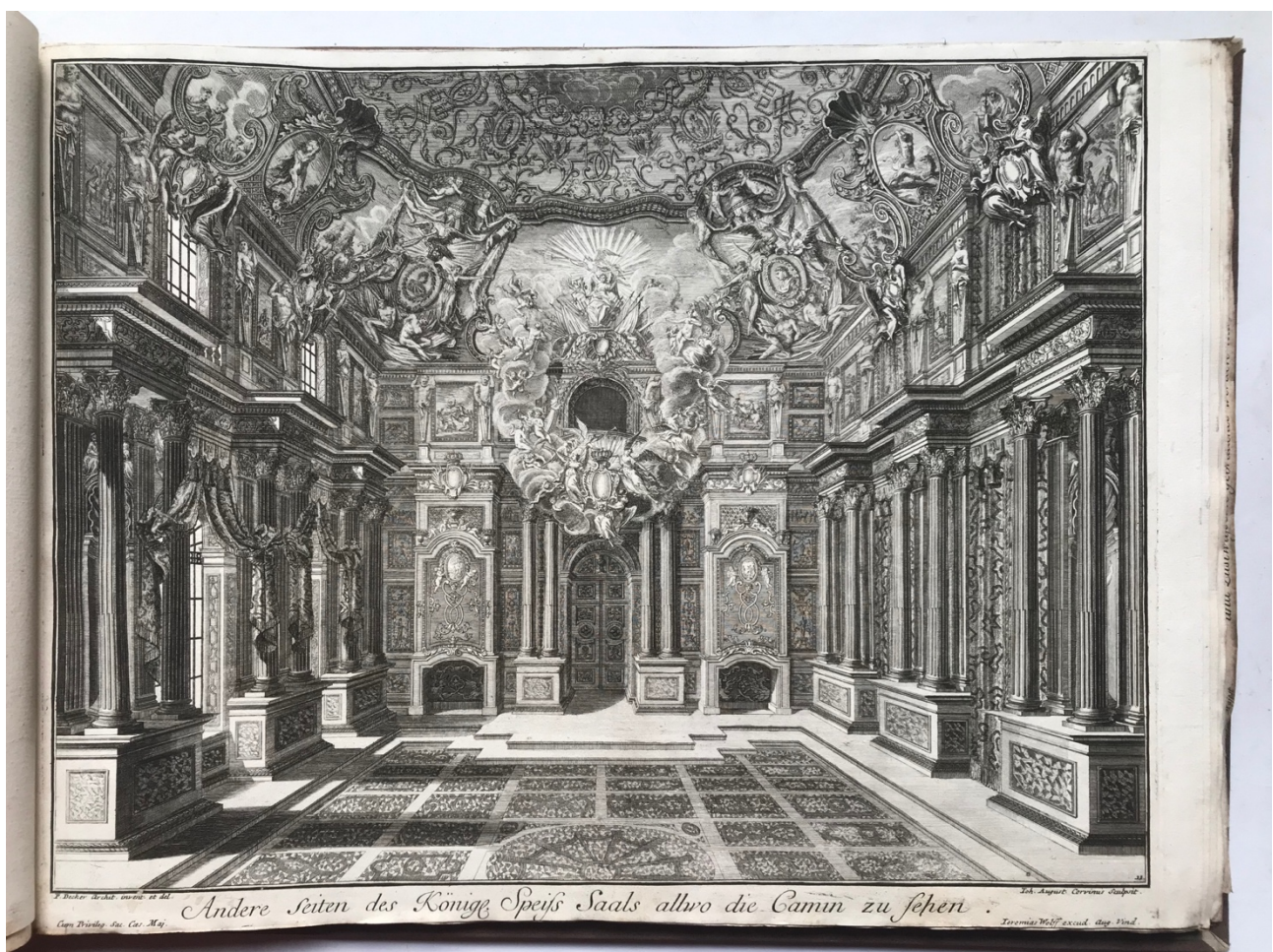
Augsburg, Verlegt von Jeremias Wolff, 1711-1713-1716.

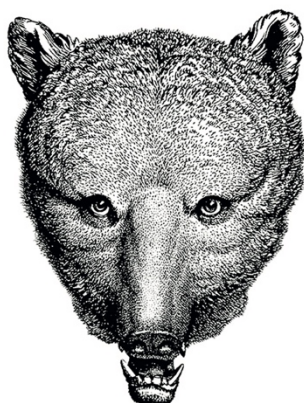
€1500

Large oblong folio (54x41cm). A collection of 60 plates with the title leaf of the second part, containing the following plates: no. 17, 18, 19, 1, 40, 14, 8, 31, 13, 26, 11, 10, 24, 19, 32, 12, 6, 13, 15, 9, 3, 4, 3, 11, 29, 17, n.n., 29, 21, 5, n.n., 6, 20, 27, 31, 21, 12, 16, 27, 22, 24, 26, 23, 25, 22, 28, 4, 30, 33, 20, 37, 2, 39, 28, 7, 6, 25, 9, 30, 35.

The magnificent panels were created with the collaboration of well-known artists of the time, including G. C. Bodenehr, J. J. and P. H. Kleinschmidt, J. U. Krauss, J. B. Probst, M. Engelbrecht, J. A. Corvinus, C. Remsgart. The coppers show interior and exterior views of palaces and castles, gardens, etc.

Fowler 97-99; Millard, Northern European Books, 23.





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